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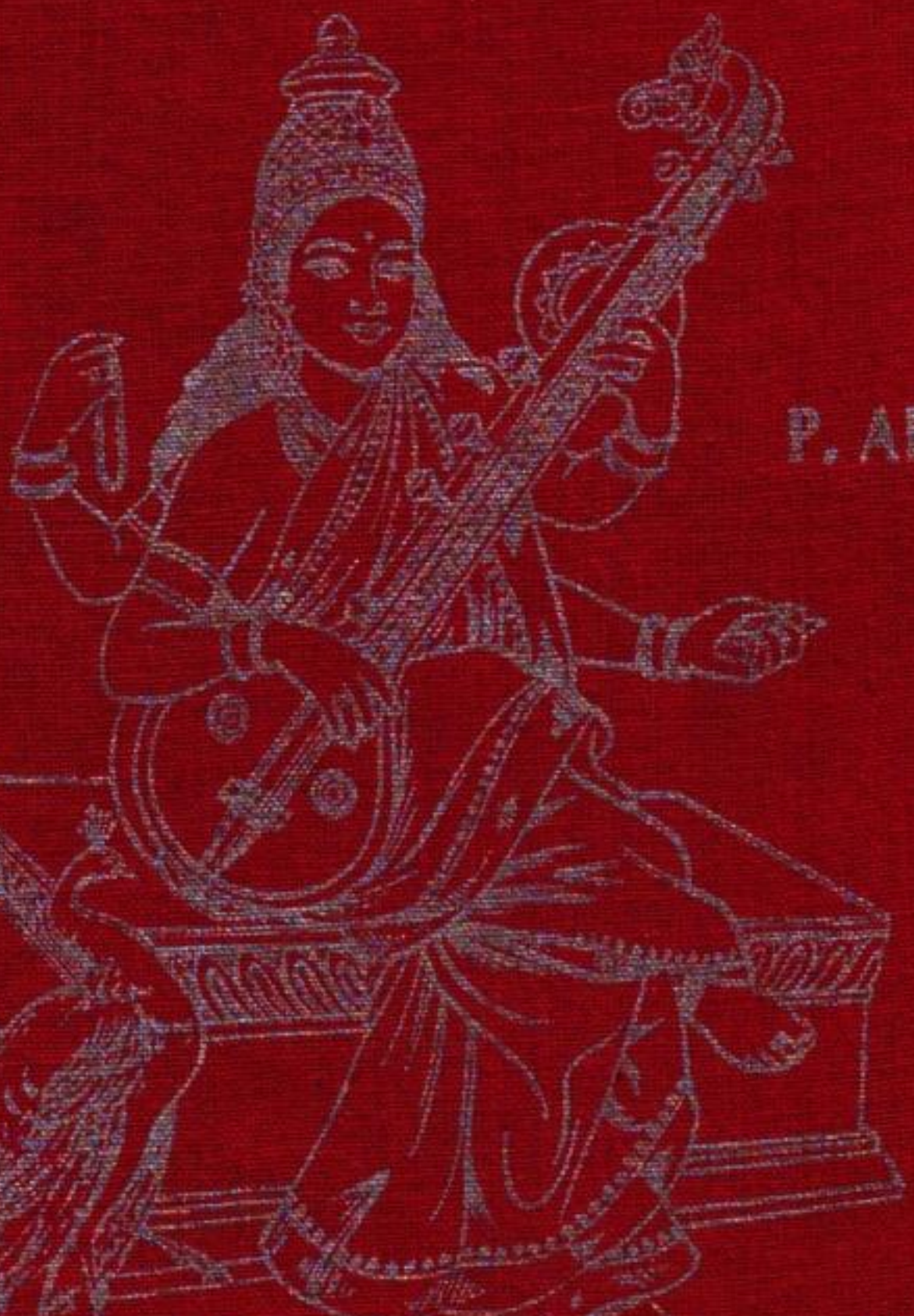
ROYAL LIFE IN MĀNASŌLLĀSA



P. ARUNDHATI

Royal Life in Mānasôllāsa

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Royal Life in Mānasôllāsa

DR. (MS.) P. ARUNDHATI

SUNDEEP PRAKASHAN
DELHI

First Published : 1994

© : Dr. (Ms.) P. Arundhati

ISBN : 81-85067-89-9

Published by : **SUNDEEP PRAKASHAN,**
6191/1, Dev Nagar,
Karol Bagh, New Delhi-110005.
Tel. : 5718903, 5734149

Laser Typeset by : AESTHETIC, 5711252

Text printed by : Printed by:-
GARG OFFSET WORKS
B-76, Phase-II,
Industrial Area, Naraina

Dedicated

to

Sri P. V. Narasimha Rao

Hon'ble Prime Minister of India

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PREFACE

In this venture of bringing out the gems from the mine of Mānasôllāsa, a treatise in Sanskrit composed in Anuṣṭubh meter by Western Chāḷukyan king Sômēśvara III on 100 different topics in Śaka 1052 (A.D. 1131), first I want to present before the readers the chapters dealing mostly with the life of the king in the court, in the palace and the harem. The topics dealing with the music, dance, literature, games, science, art and architecture etc. are taken up in the forthcoming volumes. I hope, the readers will appreciate this treatment of the subject.

An attempt is made in this volume to give the contents of the Mānasôllāsa in general since many words and passages of the text are not clear and vary in different editions. The readers may pardon the inadequacies in translation of the original text, if noticed during the study. Further the Sanskrit words of the text are profusely used instead of the equivalent in English as most of the Indian readers can understand these Sanskrit words. However a glossary is appended at the end. Small letters are used for all names of trees, plants, fruits, spices, days, nakṣhtras, tithi, etc. and the references are given in the order of vimśati, adhyāya and verses of the Sanskrit text. The present study is based on the work entitled Mānasôllāsa of king Bhūlôkamalla Sômēśvara published by Gaekwad's Oriental Series, Baroda, (Vols. I, II and III).

No effort is made in this book either to make a comparative study or critical examination or interpretation of the verses, since my aim is only to present the essence of Mānasôllāsa in English for savouring of the readers.

New Delhi
July, 1993

P. ARUNDHATI

ACKNOWLEDGEMENT

The word Mānasôllāsa always touches deep chords of my heart. From the days of studenthood, I had a dormant desire to dive into the ocean of Mānasôllāsa. However, two decades passed, nourishing the seedling of the desire to read and write something about the great legacy left behind by king Bhūlôkamalla Sômēśvara-III of the Western Chālukayan dynasty (A.D. 1126 - A.Ḍ. 1138), who ruled over Karṇāṭaka and Āndhra dēśa.

Six years back after joining the Archaeological Survey of India, I looked for the refresher of the mind (Mānasôllāsa), otherwise called Abhilāṣitārthachintāmaṇi and it took me more than three years to procure the three volumes of the original Sanskrit text, to read and to complete the work.

I beg the pardon of all great scholars for undertaking this bold venture; rendering this Sanskrit text into English which has not been done hitherto. My curiosity and deep rooted desire to know more and more provoked me to undertake this task. I do hope that the readers will excuse the flaws, if found any.

In this context, I wish to pay respect to my father Late Dr. Patibanda Madhava Sarma, who was a renowned poet in Telugu and Sanskrit and a literary critic, from whom I inherited love for Sanskrit literature. Special thanks are due to my mother Smt. Mangatai, my sister Prof. Dr. P. Jhansi Lakshmi of Osmania University, Hyderabad; my brothers Dr. P.V.L.N. Sarma, Dr. P.V. Ramasarma, U.S.A.; and my mother-in-law Smt. Vijayalakshmi.

Acknowledgement

My uncle Padmabhushan Dr. A.S. Rao, ex-Managing Director, ECIL, Hyderabad; Jnanapith awardee Padmabhushan Dr. C. Naryana Reddy; and Justice Y. Bhaskara Rao and his wife Smt. Aruna, Shri K.S. Sarma, IAS; Dr. Vaidyanath Ayyar, IAS; Sr. R.C. Tripathi IAS and Smt. Achala Honlik, IAS, are to be specially acknowledged for giving me a fresh breath of life by their moral support on many occasions.

I take this opportunity to thank Mr. S.K. Sharma for helping me in the preparation of the Index.

I owe thanks to Shri R.K. Sharma, Assistant Educational Advisor, Ministry of Human Resource Development who helped me in reading some Sanskrit passages of the original text of Mānasôllāsa and enabled me to realise my long cherished dream. The last but not the least thanks are due to my husband Shri C.V. Subba Rao, Government Advocate, Supreme Court, New Delhi, for standing by me in the venture.

On this occasion I remember Late Sri Ashish Singhal of Sundeep Prakashan who was very eager to bring out this publication.

My thanks are due to Shri Sundeep of the Sundeep Prakashan who brought out the book within a short time.

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Vimśati — I

RĀJYAPRĀPTIKĀRAṆA VIMŚATI

King Sômēśvara opens the text of Mānasôllāsa by paying obeisance to different deities like Gaṇēśvara, Saraswati, Mahēśvara, Viṣṇu and Sūrya for success in his venture (*1. 1. V. 1-8*).

It is stated that for the welfare of the world and guidence to the kings, the Chāḷukyan king Sômēśvara composed the śāstra called Mānāsôllāsa which comprises of five parts (vimśatis). The first part Rājyaprātikāraṇavimśati deals with the means of obtaining the kingdom and the requisite qualification of the king, while the second the Rājyasyasthiarya kāraṇa vimśati describes the ways and means of keeping the position of the king strong and stable. The other three topics namely Upabhôgasyavimśati, Vinôdāvimśati and Krīḍāvimiśati describe the king who enjoys a happy and comfortable life in all aspects after procuring the kingdom and establishing himself firmly (*1.1.v 9-13*)

Accordingly, Sômāśvara depicts first the qualification which are to be cultivated by the king in order to get a kingdom; like asatyavarjanam, paradrôhavarjanam, agamyāvarjanam, abhakshyavarjanam, asūyāvarjaman patitasaṅgavarjanam, Krôdhavarjanam, svātmastutivarjanam, dānam, manôharavākyam; iṣṭāpūrtādānam; aśēṣdavatābhakti, gôvipratarpaṇam, pitṛtarpaṇam, atithibhôjanam, guruśuśruaṣaṃa tapas, tīrthayātra dīnānāthārtabandhubhṛitya-pôṣaṇam and śaraṇāgatarakshaṇa (*1. 1. V. 14-18*).

After obtaining the kingdoṃ by the cultivation of above virtues, the king should establish the kingdom firmly by the fallowing the guidelines laid down in Rājyasyasthairya kāraṇa vimśati which deals with different organs of kingdom like svāmya, amātya, suhṛita, kôśa, rāṣṭra, durga, bala, prajā, sēnā; saḍguṇas like sandhi, vigraha, yāna, āsana, dwaidhibhāva, āśraya; śākti, astra, prabhava, utsāha mantra; sāma, dāna, bhēda, daṇḍa and other sixty-four upāyas (*1.1. V. 19-22*).

Having established a strong kingdom thus, the king must enjoy a comfortable life by means of upabhôgas. This is described in Upabhôgāsya vimśati which deals with griha, snāna, pāduka, tāmbūla, vilēpana, vastra, mālya, bhūṣana, āsana, chāmara, āsthana, putra, bhôjana, jala, pādalepana, yāna, chhatra, śayana, dhūpa, and yôṣita bhôgas (*1.1. V. 23-25*).

Besides, the king should amuse himself by the entertainments like śāstra, gaja, vāgina, aṅka, malla, tāmrachūḍa, tittira, lāvaka, mahiṣa, pārāvata, meṣa sāramēya, śyēna, mina, mṛiga, gita, vādya, nṛitya, kathā, and chamatkāra vinôdas. Theśe are described in the vinôdāvimśati of the Mānasôllāsa (*1.1. V. 26-29*).

The king can indulge sometimes in various recreations too; like bhūdhara, udyāna, jala, sēchana, salila, vālukā, sasya, śādvala, āndôlana, jyôtsanā, pāna, prahēlikā, chaturaṅga, pāśa, varāṭika, phaṇidā, phaṅjikā, timira, vira, prēma and ratikriḍas. All these aspects are described in brief in Mānasôllāsa which is like the kalpavṛiksha with hundred branches. Thus, it is a rich source of contemporary cultural life (*1.1. V. 30-34*).

ASATYAVARJANĀDHYĀYA

Under Rajyaprāptikaraṇa Vimsati while describing the qualities that are to be inculcated by the king, Somēśvara emphasises first on the abandonment of not speaking the truth. In this connection it is stated that harbouring the thoughts on kāma, lôbha, bhaya, krôdha, sākshIvada, mithya, and asatyavāda is considered as sin. The neglect of or ignoring a promise made by the king in the presence of God, is also called asatya. Further, it is stated that the mithyābhāṣaṇa (untruth), spoken on any occasion destroys the 'yaśa' (fame) and leads to pāpa (sin); therefore, the king should always abandon it instantly (*1. 1. V. 35-38*).

PARADRÔHAVARJANĀDHYĀYA

Under the paradrôhavarjana, king Sômēśvara states that beating, cutting, hurting, causing difficulty to others and stealing of other's property should be abandoned by the king. Backbiting, abusing, teasing, revealing out other's secrets, and taking away by force another's house, land, farm and food grains are some of the greedy acts included in paradrôha; so a good king at once should avoid such acts as these lead him to naraka (*1. 1. V. 38-41*).

AGAMYĀVARJANĀDHYĀYA

King Sômēśvara states that neither the king nor any man should ever develop relations with ladies like patita; unmarried, female ascetics, women born in high family; widow, sister, daughter, mother-in-law, lady orphan; and also with wives of teacher, brahmin, son, friend, another king, servant, and relative.

Since an illegal relation (agamya) with above said women, causes anāyuṣya and punishment even after life, it should be avoided instantly (*1. 3. V. 42-44*).

ABHAKSHYAVARJANĀDHYĀYA

Under abhakshayavarjana, King Sômēśvara enumerates a number of items like carrot, onion, garlic, meat of animals like wild pig, tiger, cat, crow, monkey, lion, elephant, horse, dove, parrot, hawk, swan, owl, crane, cuckoo, camel, wolf, hen, village crow, dog, sheep, eagle, goat, chameleon, frog, snake, mongoose, crocodile and all village animals and birds which should be avoided by the king in his diet since these cause harm to his physical, mental and moral health. The king should not take all variety of wines except gauḍi, pausṭi and mādhvi. Further, the milk of a cow whose calf is not living, which delivered a calf recently, which is pregnant; and the milk of a horse and camel should also be avoided (*1. 4. V. 45-52*).

ASŪYĀVARJANĀDHYĀYA

According to the king, intolerence to other's prosperity, beauty, valour, liberality, skill in arts, character, luck and fortune is called asūya; and the one who cannot tolerate other's prosperity faces abuse as long as he lives on the earth and suffers in hell after death (*1. 5. V. No. 53-54*).

PATITASANGAVARJANĀDHYĀYA

People who move and have relations with ascetics, chanḍālas, and low caste people are called mahāpatitas, and they undergo

suffering in rauravanaraka; so the relationship with patitas should outrightly be avoided by a king (*1. 6. V. 55-56*).

KRÔDHAVARJANĀDHYĀYA

Since, krôdha (anger) destroys one's intelligence, kula, wealth and dharma, it should be abandoned instantly by the king (*1. 7. V. 57*)

SVĀTMASTUTIVARJANĀDHYĀYA

. Sômēśvara states that self praise is a great sin and the one who being overpowered by môha (attachment) indulges himself in self praise is equal to the dead even though he is alive, and suffers in other lôkās after death (*1. 8 .V. 58*).

DĀNĀDHYĀYA

King Sômēśvara in his Mānasôllāsa, under dānādhyāya first gives a list of donees or persons to whom dāna is to be given by the king. They are a śrôtriya, daridra, śīlāchāra, pūrṇavēdavida and kuṭuṁbini. It is stated that due to mahādāna even the mahāpātaka will be destroyed, mahāpuṇya will be obtained and God Mahādēva, will be satisfied. Then a list of objects that can be given in donation (dēya) are enumerted which include gold, gems, garments, elephants, horses, buffaloes, bulls, villages, houses, servants, girls, ornaments, food, drink and til etc. These objects are called mahādānas, as one can be free from fear by donating the same. Donation of money, beds, seats, medicine, water and protection for a refugee are called madhyama dānas.

Further, a man should donate to vidwāna (learned) whatever he has in plenty, as it results in akṣhayaphala (endless merit) (*1. 9. V. 59-63*).

PRIYAVACHANĀDHYĀYA

In Mānasôllāsa it is stated that the truth, friendly and soft words and speech acceptable to Śruti should only be spoken. However, a word if it is not liked by the listener (apriya) though it is well wished, should not be spoken ; similarly no untruth, though liked by the listener should be spoken as this is the sanātanadharma.

A wellwisher should always speak good and meaningful words and avoid harsh and unpleasant words because, one who talks with discretion (vichār) will be recognised and respected by the well versed in the world.

The one who speaks wellwishing (hitakāri) and sweet talk will be liked and worshipped by the wise and learned in this life and will be worshipped by gods in the swarga (heaven). So one should always speak good, soft and friendly words (*1. 10. V. No. 64-66*).

IṢṬĀPŪRTĀDHYĀYA

Besides, a king should do iṣṭāpūrta dāna too. The iṣṭadāna includes the performance of pañchamahāyajñas i.e., brahmayajña, dēvayajña, bhūtayajña, manuṣyayajña, pitṛyajñaṣ; yajñas like jyôtishṭôma, vājapēya, which are to be performed in śarat and vasant seasons; and other yajñas performed according to vidhi.

It is stated that in a yajña, if anna and other upabhôgas are not offered liberally; if maṁtras are not uttered clearly and dānas are not given properly, harm may befall on rāṣṭra, ṛtvika and yājamāna respectively.

Further, the performance of laksahôma, kôṭihôma either by the king or by the brāhmins on his behalf is suggested for the welfare and peace of the country (*1. 11. V. 67-70*).

In regard to pūrtadāna,Sômēśvara states that causing different types of water sources like kūpa (well), vāpi (water of one stream) and puṣkariṇi (without any stream of water), dīrghikā (long tank of water) and taṭāka (tank full of water) according to vidhi will procure beneficial results and gives happiness in this life and after life.

The renovation of temple, maṭṭa, sattra, public halls is also considered as pūrtadāna.

The Iṣṭapūrta is to be done on the days having the three stars of pūrva, viśākha, kṛitika, bharaṇi, magha, aśvini, and mūla. Further it is stated that digging of the well, nidhi (treasure) playing of dyutam (dice) should be done after calculating a suitable time *(1. 11. V. 71-75)*

AŚEṢDEVATĀBHAKTYADHYĀYA

The Mānasōllāsa states that the king should worship his personal god (Iṣṭadēvatā) by offering arghya, pādya, madhuparka, āchamana, snāna which is followed by dhyāna, japa, hôma, mudrā, aṣṭāganamaskāra and stuti. Finally the visarjana of the dēvatā should be performed. Through the worship of his iṣṭdēvatā with satisfaction and content, the king will be happy and obtains vast kingdom without any doubt.

Besides, the king should avoid to abuse the gods of other religions and sects; he should worship and visit temples of other gods too. The king who follows these instructions will be blessed by all gods (*1.12. V. 102-106*)

GÔVIPRATARPAṆĀDHYĀYA

King Sômesvara states that king should always perform the dāna-dharma by offering grass and other items of foods to the cows

owned by him as well by others, on account of this, god Viṣṇu will be pleased.

Similirly the king should satisfy uttamabrhāmaṇa with dāna, sweet talk and honours, so that he could obtain paramapada or môksha (*1. 13. V. 107-108*).

PITṚTARPAṆĀDHYĀYA

In Mānasôllāsa it is stated that offering of til (seasamon) mixed with water to pitṛ with śradhā is called pitṛtarpaṇa. The tasty pāyasam prepared with cow milk and sugar; meat, ghee, curd, honey and variety of eatables and food are to be prepared and offered to Brahmin with devotion (śraddhā) and made them happy.

Thus, when worshipped, the pitṛ to dēvatās will bless the offerer with increase of progeny (children), big kingdom (viśālrājya) and whatever is desired or thought in mind. In case one performs śrāddha without any desire, he will reach paramagati (môksha) (*1.4 .V. 109-113*).

ATITHIPŪJANĀDHYĀYA

According to Sômēśvara, the learned state that an atithi (unexpected visitor) is one whose kula and nāma are not known, who has come from another country; who is hungry, coated with dust and tired of travelling.

Worship (reception) of such an unknown person and making him comfortable is called atithipūjā. If the atithi is not received properly and given respect in any house, then the atithi will take away all the puṇya accumulated by that householder.

Therefore, an atithi is to be worshipped and honoured since it pleases God Viṣṇu (*1.15. V. 114-116*).

GURUŚUŚRŪṢAṆĀDHYĀYA

The Mānasôllās states that one should consider leader, teacher, patron, protector and father as guru or teacher.

Of all the five types, āchārya is the most worshippable. Father is higher to āchārya and mother is higher even to father. Thus mother deserves special regard.

One should worship and respect father by mind, word and deed; so also should always engage himself in the service to guru without disobeying his order.

Thus, one who offers guruśuśrūṣa or serves guru with strong determination and gratitude could obtain the fruits of great merit (*1. 16. V. 117-120*).

TAPÔDHYĀYA

King Sômēśvēra describes tapas as the performance of vratas like kṛichchara, chāndrayāṇa, etc., and subsiding on food comprising of roots, fruits; worship of god with puṣpa, dīpa, and akṣhat; intake of limited food; observance of complete fast; sustanance on dhūm (smoke), air; toleration of heat and cold equally and the due respect to all creatures. It is stated that by the observance of brahmacharya, tapas (selfcontrol), japa, dhyāna, mauna, prāṇāyāma and samādhi, the body will be cleaned in the heat created by these observances and thus all the sins will be burnt. Such a person will undoubtedly get puṇya and get his desires fulfilled. Thus by tapas one can get any object which is far away and impossible (*1. 17. V. 121-125*).

TĪRTHASNĀNĀDHYĀYA

According to Mānasôllāsa king should visit tīrthas like river Gaṅgā, Yamunā, Narmada, Tapati, Gautami, Tuṅgabhadra, Vanjara, Bhīmavirdha, Krishṇa, Vēṇya, Brihannadi, Puṣkar, Shuklaprabhāsa, Kēdāra and other places like Prayāga, Varāṇāsi, etc., as these places are considered to be sacred.

The Gaṅgā is stated as the best of all rivers; Yamunā and Narmadā as auspicious; Tāpti waves as meritorious while those of Gautami as destroyers of the sins. The Tungabhadra which springs from the feet of God and flows through beautiful peaks and valley of Śriśailam is considered as always bestower of good (sadābhadra) and destroyer of the sins even at the very sight of it.

The river Vanjara, Kṛiṣnā, Veṇya and Bhīmaradhya are praised and believed as destroyers of sins and procurers of merit such as Indratva (head-ship of gods).

Besides these rivers, certain lakes, ponds, tanks, wells, water-falls and sea are also important where, a sacred bath can be taken by the king. King Sômēśvara mentions Puṣkariṇi, Śuklatīrtha, Kēdāra, Prayāga as the places which bless the devotee with comfort, removes unhappiness, difficulties and bestows all desired objects. Prayāga is stated as the best of all and even worshipped by gods.

Further, it is stated that by taking bath three times in river Sarasvatī, five times in Yumunā, one time in Gaṅgā and by the very sight of Narmadā sins could be destroyed. By taking a dip in the above sacred places, man can be free from his sins, obtain his long cherished desires and be happy.

Vāraṇasi is called as mahāpuṇya tīrtha and Prabhās as destroyer of mahāpāpas (*1.18.v.126 - 134*).

DĪNĀNĀTHĀRTABANDHUBHṚITYAPOṢAṆĀDHYĀYA

King Sômēśvara states that protection of dīna, anāthā, ārta-bandhu and bhṛitya is the main duty of the king.

One who on account of poverty and desire says pitiably "give" is called dīna. A kind hearted king should give with mercy and good-will whatever such dīna desires as dharma without any selfishness.

Ārta is one who is miserably unhappy suffering from diseases; and is low born. He should be helped by the king with yantra, tantra, kriyā and provide pāna (water), anna (food), śayya (bed) and āsana (seat).

In this connection Sômēśvara gives details on many types of medicines, food and upachāras.

The relatives from father's side (paternal), mother's side (maternal) and one's own are called bāndhavās. The king should talk to them friendly, sweetly; help in case of need and honour with gold, cloth and ornaments. It is necessary for the king to make the relatives happy and contented (*1 .19 . v. 135-138*)

According to Mānasôllāsa, servants are of different types, (i) vaitanika (paid servants); (ii) kinkara (appointed for particular work and honoured for that work); (iii) and (iv) dāsa and dāsi (lower caste people meant for lower type of work); (v) karmakara (appointed for a particular work); (vi) bhuddhisahāyaka and khḍgasahāyaka, who are to be paid with bharaṇa and pôṣaṇa. The king should make all types of servants happy and satisfy with protection, honour, good words and gifts. On account of this the king will be happy in this world as well as in other world (*1. 9. V. 301. 304*).

ŚARAṆĀGATARAKSHĀDHĀYA

Śaraṇāgata is defined by king Sômēsvara as a person who approaches the king for protection from unbearble fear caused by lion, tiger, elephant, thief and enemy. Protection of life and money should be given to such a person by the king. Such a king will be worshipped by all and gets fame (*1. 20. V. 305-307*).

The Western Chāḷukyan king Sômēśvara thus describes the means of obtaining kingdom in the first prakeraṇa of Mānasôllāsa.

Vimśati — II

RĀJYASYASTHAIRYAKĀRAṆAVIMŚATI

SVĀMYADHYĀYA

Once the king achieves the kingdom by following the guidelines described in the preceding pages, he should try to stabilise himself and also expand his kingdom by following the direction given by king Sômēśvara in the forthcoming pages.

Rājaguṇas

Sômēśvara once again describes the desirable qualities and conduct of a good king. The truthfulness, sāttvika, good character, youth, beauty, kindness, respect for the elder, gratefulness; capacity to gather the strength of relatives, strong mind, capacity to control the sāmantas, as well as his own will and power; forbearence, patience, valour, boldness, good conduct, cleanliness, kindtalk, detachment, bent of mind to be engaged in religion and above all the grace of god are some of the primary qualities that are required for a strong king.

The king should have love for his people, luck, and skill in controlling the army and in the use of śāstras, śastras and astras; discrimination, strong will, determination; skill in arts, and in collecting riches. He should punish the person according to crime and rule, care for well wishers and be kind to the servants. The king should be pleasant, plain, philosophical, knowledgeable, enthusiastic

for doing good and auspicious acts. Basically the king should possess the five qualities; *satya, śaurya, kshmā, dāna, guṇagnata,* and also he should have in plenty *vaibhava, kīrti, dharma, vijaya, sukha* and yaśas (*2. 1. V. 1-9*).

Rasāyanam

Under the chapter dealing with rasāyanam Mānasôllāsa gives a detailed account of certain methods through which the king should keep himself healthy and attractive for a long period. The king should always take suitable, healthy and hygenic food (pathyam) everyday, so that he could be free from all the diseases and will be able to carry out his responsibilities efficiently and effectively. If the king gets symptoms of old age like wrinkles and folds on the face and on the body, the ladies of the harem and other kings will not give him due respect. Therefore, the king should take the rasāyanam (medical tonics) and do the yôga in order to keep the body strong and healthy and to live for a longer period without disease. Sômēśvara refers to two process of preparation of rasāyanams which were in vogue in those days, (1) kuṭīpravēśakā and (2) vātātapasaḥ. It is stated that the second method only should be used by the king to protect the kingdom, ignoring the first method. The methods of preparation of some rasāyanams are described as follows:

On the day of trayôdaśi of dark fortnight, at the time of sun set, the tree of śālmali is to be worshipped and offered with *bali* (sacrifice) and tied with red threads (clothes). The *japa* "om hum amṛitsyandinī amṛitamsravasvāḥa" "is to be performed seven times and cut down the tree with an axe. The essence or the juice obtained from the pith of the tree is mixed with the fruit juices of dhātri, bhṛinga and śatāvarti. This mixture is steamed seven times (bhāvana)

and made into fine powder (chūrṇa) which again is pounded in a stone-pistal. Then the whole mass is made into small tablet in the shape of berry fruits. If one tablet on each day is taken for two weeks, new teeth, nails and flesh form in the body of the king; the hair becomes jet black like wings of the bees and he looks like the youth of 16 years; becomes strong and vigorous; and lives for 100 years without any doubt. If the roots, bark, leaves, flowers and fruits of śālmali tree (*aṅgapanchakas*) are made into soft powder and mixed with ghee and honey and taken everyday in the quantity of 'cat's foot' and for one month along with nutritious food, the folds or wrinkles on the body disappear. If used, thus the same medicine for 2 months, the king gets the strength of an elephant and lives for two thousand years in youth with vigour and grace, without reaching the old age (*2.1.V. 10-25*) In another type of rasāyanam the hastikarṇa tree is pulled out along with the roots when the sun is in puṣya nakshatra, dried in the shade, powdered and sew through a thin cloth to get fine and soft powder. Honey and ghee in equal ratio are mixed with this powder and the paste is kept in a pot which is deposited in the heap of grain for 21 days. If this medicine is taken everyday without negligence for 100 days, along with anupāna consisting of yava, greengram and sweet light-food, avoiding acidic food; the king becomes a youth of 16 years, gets the voice of a cuckoo, becomes intelligent, capable of walking 100 yôjana in a day and live strong like elephant for 2000 years (*2.1V. 26-30*). The five aṅgas (roots, bark, leaves, fruits and flowers) of hastikarṇa plant are dried in the shade on the night of *pūrnimā* in the constellations with rôhini, śravaṇa, puṣyami and rēvati stars or on panchami day of bright fortnight and made into powder. The powder is mixed with ghee and honey and the lēhya measuring the 'foot of cat' is taken

everyday along with anupāna of the pudding of śali rice with milk. The person who eats this medicine for 21 days thus, will get a bright body (*divyadēha*); if taken for three months he will get the capacity to disappear; if taken for six months he can fly; and after five months he becomes beautiful like a God (*2. 1 .V. 31-36*).

The leaves, flowers, fruits of śvētabrahma tree are dried, made into powder and swallowed along with ghee and honey for seven nights, so that the folds and wrinkles on the body of a person disappear and he appears like a youth of 16 years and thus will live for three hundred years. On the day of puşyami star the creeper of amari is pulled out along with the roots and leaves, dried, made into powder and mixed with ghee and honey. If everyday one karşaka of the lēhya is taken along with little sali rice and cow milk for one week, one can have a good and healthy body and be free from pains, fever, jalagraha and other digestive diseases like bhagandara; gulma mēha; diseases connected with mouth, ear, eye, lungs (T.B.) as well as the scratching sensation, and other skin diseases. If the medicine is taken continuously, in the second week the king gets a shining body; in the third week, he could see the hidden treasures; in the fourth week, he gets black and curly hair and could live as youth for 300 years; in the fifth week, he eminates sweet smell; in the sixth week he becomes brilliant like Vachaspati; in the seventh week, he looks pleasent like moon; in the eighth week he can give anything to all beings in the world; in the ninth week he could become head of seven dvīpas; in the tenth week he can understand the past, present and future; in the eleventh week he gets knowledge of all śāstras and unknown subjects; in twelfth week he becomes god of love and all men and women come under his control. He can live happily and comfortably and attractively without getting old age or his organs

getting weak and diseased. Thus for the welfare and good of men, Sômēśvara explains the rasāyanam (*2.1 .V. 37-57*).

AMĀTYĀDHYĀYA

Maṅtrilakṣṇam

After describing in detail the qualities required to be possessed by the king, Mānasôllāsa describes the character and qualities of ministers and other royal officers under amātyādhyaya.

According to Sômeśvara the minister should possess the following qualifications.

He should be born in good and high family, in the same country, knowledgeable,. well learned, well versed in *nītisāśtra* (politics); he should be clean, heroic, truthful, healthy, strong minded, noble souled, free from attachments, elequent, skillful in managing the income and expenditure of the kingdom; capable of increasing the wealth of a king and acceptable and loved by the people. When the king goes on a wrong path, the minister with his sweet talk, should teach him the correct way. The minister should be capable of visualising the future and determine with discrimination any action. He should have knowledge of a problem in depth; time and place; be capable of understanding other's feelings; movements and protect the royal seat and plan the work. He should keep his plans secret till their execution. Such a person should be selected as a minister only after testing thoroughly by the king (2. 2 . V. 52-59).

Purôhitalakshaṇam

According to Sômēśvara the one who is well versed in three *vidhyās, daṇḍanīti*; perfect in performing the rites for *sānti*, and

pouṣṭika, skillful in adharvaṇa *vidya* should be appointed as the rajapurôhita by a king (*2.2 .V. 60*)

Jyôtirvidgaṇakalakshaṇam

On the occasion of coronation, marriage, birth, house-warming, construction of a house, yātra and such occasions the *tithi*, *vāra* along with *nakshatra*, yôgā and *karaṇa* are to be calculated from different angles by the royal priest. On the bright fortnight, the chandrabala and on the dark fortnight the tārābala are to be calculated. The budhgraha is believed to be very good as it could destroy all ten *dôṣas*, while the śukragraha which destroys five hundred dôṣas is supposed to be the best. The strength of a subhagraha and the weakness of a pāpigraha in the lagna of the king should be observed carefully for fixing a suitable time for winning the war or any work. A person who could calculate thus, should be appointed by a king as jyôtirgaṇaka (*2. 2.V. 85-89*).

Sēnāpatilakshaṇam

According to Sômēśvara, sēnapati, the Chief of the army should be from a good family, having good character and boldness; well versed; capable of understanding the enemy's intentions; expert in knowing the nature and behaviour of horses and elephants, riding of the same, and other vehicles; wars, arraying of army, in the use of saśtra and śakunas, skillful in the use of śāstras; and the nature and the use of required medicines. He should have strong determination, sweet talk; skillful in discussion and in various languages; intélligent and capable of distinguishing and understanding the nature of warriors and servants. Such a person should only be appointed as sēnāpati by the king. (*2.2 . V. 90-92*).

Dharmādhikārisabhādhyakshalakshaṇam

The Mānasôllāsa states that for the maintenance of *dharma* (order) in the country, the king should appoint as dharmādhikāri, such a person who is a brāhmin, well versed, expert in expounding the meaning of smṛiti and śāstra; is beyond rāgadvēṣas, devoid of greed; fearless; speaks the truth; able to examine the crime; mistakes and the sins committed by people with equanimity and able to give suitable punishment. He should be capable of using discretion always and in everyway (*2. 2* . V. 93-94).

Kôśādhyakshagaṇakalakshaṇam

The Mānasôllāsa states that the one who knows well the multiples, divisions and the principle methods of calculation (Trairāśika); the one who is alert, without rāgadveṣas and miserliness, should be appointed as gaṇaka, the accountant of the State treasury (*2. 2. V. 124-125*).

Pratīhāralakshaṇam

According to Sômēśvara, the king should appoint as pratīhāri such a person who is noble, dignified, handsome, capable of talking sweetly, winning over the hearts of all and the one who is devoid of pride and arrogance (darpa) (*2.2. V. 126*).

Saṁdhivigrahikalakshaṇam

The sandhi-vigrahādhikari is an officer who stands near the king and advises him in the matters of political importance with the neighbouring kings. He should be skillful in the work, loyal to the king; posses discretion to do or not to do any act depending upon the

situation. The sandhivigrahaka should be well versed in all languages, know all scripts and should be able to read and utter the letters and words clearly and well versed in the science of sandhivigraha (war and peace). He should also understand the psychology of the maṅḍaladhīsas and sāmantas of the king and decide to invite or discard their relations; well versed in ṣaḍguṇās (The six limbs of polity); can understand the conditions of desa, kāl, and bhaga; the knowledge of the production, income and expenditure of his own country as well as other countries; be capable of taking decision to do or not to do and skilful in the use of sandhivigraha (War and Peace) (*2. 2. V. 127-130).*

Lēkhakalakshaṇam

The one who can read and write the scripts of all the countries, could write and convey the meaning of passages or messages clearly; who is intelligent, smart in talking; and who is good should be appointed as lēkhaka (royal scriber) by the king (*2.2. V. 131*).

Sārathilakshaṇam

The Mānasôllāsa refers to the head of the horses as sārathi and states that he should know the diseases and treatment of horses; know well the śakunas; posses the knowledge of giving training to the horses, knowledge of different types of lands and that which is suitable to the horses. He should be capable of driving different types of chariots; should be a sweet talker, handsome, bold, learned and full of valour (*2.2 .V. 132-133*).

Sūdalakshaṇam

The sūdādyaksha (royal chief cook) should be clean, pious, having the nail and hair cut, born in high caste, good family and

skillful in testing the food. He should not be easily won over by the enemies and he should be a contended person. He should know how to increase the appetite and hunger of the king and know his tastes. He should be specially skillful in the preparation of different types of food and drinks; cooking of various types of non-vegetarian dishes; the art of cooking of vegetables vyaṅjanās, syrups, khaṇḍapāka; different types of rice and milk dishes; eatables, and snacks (*2. 2. V. 134-137*).

Vaidyalakshaṇam

King Sômesvara states that the one who is an expert in the treatment of men, horses, elephants, cows and other animals as well as birds; well versed in the eightfold treatment; skillful in conducting operations; in mantra and tantraras; skillful in the science of anatomy and biology; chemistry, astronomy and neurology only should be appointed as a royal physician. The doctor should know the names of all the diseases, symptoms, ways and nature of the diseases and be able to detect; and know all type of poisons, also the medicines, their forms, identity, names and application. The doctor also should know about the vomitings and nausea, motions, phlegm, blood; their nature and testing (the panchkarmas) and what type of medicine is suitable and helpful for the body (patient); should be able to make impossible into possible; and know well the nature of land, time, ecology, season, age and the constitution of the patient. He should always look after the welfare of the king and devoted to Dharma (*2. 2. V. 138-145*).

Antaḥpurarakshakakumāraparichārakalakshaṇam

A person who is alert and has control over his senses; handsome, pure, bold, determined, devoid of greed, observes

niyāmas, skillful and has discrimination should be appointed as a protector or guard of the harem. The one who is dedicated to the king, righteous, clean, calm and conquered the senses should be appointed as a governor to the prince. He should be very bold, skillful in the use of weapons, well vẹrsed in śāstras and kaḷās; know well to look after the welfare, comforts and entertainments of the prince (*2. 2 . V. 146-150*).

RĀṢṬRĀDHYĀYA

Rāṣtrapālanavivēka

King Sômēśvara, in his Mānasôllāsa, after directing the qualities and habits which are to be cultivated by the king himself and different important officers of the court, describes various aspects of the rāṣtra the kingdom under rāṣtrādhyāya.

According to Sômēśvara, a land full of grains, eatables and other required material; of healthy cattle; pure water; inhabited by good people; and that which is beautiful with gardens and rivers should be ruled by a king.

The King should select a river drāined land (nadīmātrka bhūmi) for his kingdom; and the kingdom should consist of grāmas, purās and mahāpaṭṭaṇās. The capital should be spacious and beautiful, since the king stays there and rules the kingdom. A king who troubles his people immediately declines from power along with his relatives. Therefore, the king should protect the people from the dacoits, thieves and the government officers (kāyasthās) who trouble them. It is stated that the country is the life of the king; like a disease which troubles the body finally leads to death, a trouble caused to the people of the kingdom leads to the destruction of the kingdom and fall of the king.

For the sake of the unity of the country the king should appoint one head for each village and one head for each group 10, 20, 100, 1000, villages. The villages should be taken care of well by the king because any mistake done while ruling a village will spread to the whole country. In case any problem arises in the village, the village head should complain the matter immediately to daśagrāmādhipati (the head of 10 villages). He should contact in his turn the śahaśragrāmādhipati (the head of 100 villages); and so on. In case they can not rectify the mistakes and solve the problems, the heads of all the villages should meet in a particular place, discuss about the issue and take necessary steps to remove the difficulty and solve the problems (*2. 3 . V. 151-162*).

Karādānavivēka

Regarding the taxations and king's share in the property and income of the country (people), King Sômēśvara states that the 50th part of the income on cattle and gold; the sixth or eighth or twelfth part of crop or produce should be taken as tax. He should tax on a garden depending upon the area of the garden. Thus the king procures the wealth by taking gold, cattle in the form of tax for the growth of the kingdom; developing the trees; enriching the soil, to get sweet fruits and beautiful flowers. The king should tax according to his will on any specific objects he likes; he could tax on field, land and trees suitably, keeping in view the time, people and conditions. The best types of taxation is ṣaḍbhagapaṇya (taxation of the sixth part). The potters, stone cutter, artisans, guilds, leather workers and items like ghee, fruits, flowers, vegetables, honey, roots, salt, minerals, chemicals and medicines also can be taxed. The king should not tax unnecessarily a person who is in trouble and never tax a śrotiya. (*2.3 .V. 163-166*).

Dēśajanaraksha

In a country, the king should allot some uncultivable land for the grazing of the cows and some for the growth of temple gardens which will be inhabited by the sages who are devoted to the tapas. The king for himself should develop near the capital, beautiful gardens full of varieties of animals but devoid of cruel animals. The country should be full of hill forests; hills with caves to be enjoyed and land for the use of all. A king can levy ten percent on the products like fruits, roots, grass, cooking fuel, vegetable and any other products which form the livelihood. Further, he should protect and maintain forest, the source of the elephants, and the area where the elephants move freely and live. All these categories of land should be protected by king properly (*2.3 V. 167-171*).

Nidhi

King Sômesvara states that it is the primary duty of the king to protect well the sources (mines) of gems, diamonds, precious stones, gold and silver and that the king has right over whatever is received (dug) from the mines. He should take over all the treasures and keep in the royal treasury of the capital; increase the wealth of his kingdom without any hesitation or fear. Because, lord Brahamā created the king as lord over all the objects of the earth (*2. 3.V. 332-333*).

Different places where nidhi can be searched are given in the Mānasôllāsa. The sites where the snakes and the scorpions move constantly in rainy and winter seasons, goudha (lizard) lives and khanjari birds (wagtail) unite; where without any burning material, flames appear; where river water makes a whirlpool without any obstruction, there under the earth treasure could be available.

Besides, where two headed lotus arises; the banana tree produces thorns; a dried up tree produces sprouts or tender leaves or young shoot; the palm tree produces two heads; and where flower over flower is produced, there the treasure could be found. The other places to be searched are, where the bull smells the earth, looks at the sun again and again and bellows; happily and where without any reason vapours arise to the height of two pādas from the earth, there also the king should try for the treasure. In case a place is expected of having the treasure, the king should verify it by means of kajjala applied to the eyes of the divers. *(2.3. V. 334-342)*

Then, Sômēśvara gives different methods of preparation of the kajjalas. The fat of the owl, the oil of aṅkôla and lotus fibre are burnt and made into kajjala, applied to the eyes; then the hidden treasure could be seen as if it is in one's own hand. The śvētārka twigs tied with lotus fibre are mixed or soaked in the fat of a pig seven times and burnt with the ghee of kapiladhēnu; if this black powder is applied to the eyes, the hidden treasure could be seen. The heart and tongue of the black crow are made into a paste and mixed with honey; if this paste is applied to the eyes, the hidden treasure could be seen. In the night of chaturdāśi of dark fortnight, the fibre of lotus is made into a wick and burnt in the fat of owl; if that black powder (residue) is applied to the eyes, one can see in the night, the hidden treasure like an owl and the sight of the person becomes sharp like that of an eagle. In another method, the kunati, sulphur, palm and parts of rabbit along with lotus fibre and fibre of arka are lit in the ghee of kapiladhēnu, to detect nidhi. If the fibre of ripe arka, sālmali, karkasa and padmapankajasūtra, bound with the crest of peacock is to be burnt; where mahānidhi is suspected; a great fire will arise with triśikhas and the triśikhas will fall down exactly where, the nidhi exists (*2.3. V. 343-353*).

Thus, after locating places of nidhi, the king should worship it by offering puṣpa (flower), phala (fruit), dhūpa (incence stick) and bali (sacrifice); and worship Vishnu, Lakshmi, Mahēsvara, Brahmā, Saraswati, Gaṇeśa, Bhūdevi, bhūtala, vaitala, kshētrapāla, yakṣha, who preside over the wealth along with servants and varuṇa, the god of water. Then the sādhakās who are fearless and clean, on fast; and protected their organs properly should be engaged in digging the wealth as per the sāśtras. Then the nidhi can be moved by the king and kept in his kośa to be used for the welfare of the country (*2. 3. V. 354-361*).

The king should take care of the pearl producing areas namely the sea as it is the rich source of valuable materials and the port towns which exist on the sea-shore since these form the main sources of income for the kingdom. In this context the sea is described at a great length as a source of gems, minerals, submarine fire, shining creepers, mountains; conches; sea elephants and other animals; as the source of amṛita, vishnu, pārijāta, airāvata, vāruṅi and the moon. The sea is described as big and endless like the sky; with forceful waves rising high one after another causes fear. Therefore, the sea which is the source of such riches should be protected by the king who wants to enrich his kingdom. All the towns located on the seashore (ports) should be protected and when the merchants return from the business, the marine trade, the king should take from them ten percent as tax; in case any business men come back due to bad weather, whatever they give should be taken (*2. 3 .V. 362-376*).

KÔŚĀDHYĀYA

Dhātuvādarasāyanam

King Sômēśvara states that a king can increase his treasury by purifying copper metal into gold and vaṅga metal into silver. The

change of the metal depends upon the chemicals used, the ratio of the materials, and the chemical reaction. He gives certain methods by which gold and silver can be produced. The flowers of palasa are dried, powdered and kept in the milk of goat for three weeks and mixed with the sixth part of it with vaṅga (lead) and this lump is burnt in the method of puṭa. Then, a silver like bright substance will be produced. In another method the flower of śwētbrahma is kept in its own juice and coated on the sheats of vaṅga, made like palm leaves thirty two times and burnt by the method of puṭa; then the vaṅga looses its black colour and a semi fluid substance is produced: it can be used. The seeds of śvētabrahama are kept in the oil seven times (parivāhana) and mixed with sulphur; this mixture (paste) is applied to the pieces of copper and burnt in the method of puṭa; then a gold like substance which can be beaten, cut and scraped will be produced. In the above said oil, the material like dradam, gandhakam (sulphur), pārdam (mercury) are blended and mixed with little pāṣaṇam; and beaten into a kalkyam (smooth paste). This is applied on the wraper of vaṅga and heated 32 times till its colour, nature, and smell disappear, then gold which can be used for all purposes will be produced. In another method the sap of salka tree is filtered through a delicate cloth and this is mixed with the ashes of sighru tree which is plucked along with roots, dried, powdered and then burnt. The substance obtained thus is applied on the copper plates and burnt five times to get the gold (*2. 4 .V. 377-388*).

In another method, tree of śāka along with ripen fruits is dipped with the juice of mānjiṣta creeper and made into a paste; this is applied or coated on the leaves of śuklarajani and burnt in the method of puṭapāka, till it becomes gold. The bark of śāka tree is made into powder and mixed in the juice of the same and kept for

some time and then mixed with juice of karavīra; this paste is coated on the copper plate and heated in the process of puṭa; the liquid form thus obtained can be used in place of gold. The king should produce gold by using the above mentioned methods, and increase his riches. Because, the king's treasury should always be filled with gold, gems, dress, clothes and jewellery in order to meet all types of expenditure of the kingdom (*2.4 V. 389-394*).

Just like a big tank of water is made by small drops of water and ant-hill is made of small particles of earth, so also the king should fill his treasure by collecting one by one and make efforts to increase the treasures. The wealth thus obtained should be divided into four divisions; three parts should be used for the purposes of dharmāradhakāmas; and the fourth part is to be kept in reserve. The king whose treasure is full of riches, will be happy and enjoy the life; while whose treasure is empty suffers and is equivalent to dead (*2.4. V. 537-540*).

DURGĀDHYĀYA

Navavidhadurgalakshaṇam

According to Somesvara, durga (fort) is one of the important limbs of the kingdom; he mentions nine types: jaladurga, giridurga, pāṣānadurga, iṣṭika durga, mṛithikadurga, vanadurga, dārudurga, marudurga and naradurga.

Jaladurga:—The fort which is surrounded by deep water like a lotus and is inaccessible to the enemy.

Giridurga:—The fort located on high mountain ranges which can be climbed with great difficulty and surrounded by water is called giridurga.

Pāṣāṇadurga:—The fort built of stone is called paṣaṇadurga, and such type of durga is to be built by expert in Mayaśāstra.

Iṣṭika durga:—The fort built beautifully with bricks; which is clean, white washed, has deep wells and four gates is called Iṣṭikadurga.

Mṛittikadurga:—Durga built with well mingled mud is called mṛithikadurga.

Vanadurga:—The fort surrounded by thick forests and thorny bushes is called vanadurga.

Marudurga:—The fort where hidden water is available in plenty but very difficult to be seen from outwards; and the fort located in the desert area (marusthala) is the marudurga.

Dāṙudurga:—The fort made of wood of big trees and bamboos and where the same are planted in plenty, is called dārudurga.

Naradurga:—Durga which is full of large number of astra and śastras and great warriors, is called naradurga.

Out of these nine types, giri and jala durgas are considered as uttama; while vana durga as madhyama. Dāru and naradurgas are stated as adhama type, due to their easy accesibility to the enemy (*1.5. V. 541-549*).

Then, king Sômēśvara gives the list of items that are to be kept in reserve[illegible] the forts.

First of all the king should take care of the main doors by providing with machines and proper protection. Then all types of weapons, medicines are to be stored in plenty in secret places. Besides, horses, elephants, weapons like kunta, ropes, sand, stones, drinks, vehicles, firewood, jaggery, different types of oils, curd,

honey, all types of grains, cattle, cowdung, pots, lion, tigers kept in cages, war instruments and all other types of articles required should be kept abundantly in the fort by the king (*1.5. V. 550-555*).

BALĀDHYĀYA

Under the chapter balādhyāya, king Sômēśvara describes in detail, the nature and classification of the army.

Padātilakshaṇam

According to Sômesvara, the army comprises six types of fighters; maulam, bhṛityam, maitram, śrēnam, āṭavikam and amitram. There is no seventh variety of army known to be used by any king.

Maulam:—The army which is hereditary.

Bhṛityam:— The paid soldiers.

Maitram:—Army collected from or given by a friend.

Śrēṇi:—The soldiers, who are fighters by birth or by profession and help the king on fixed occasions

Ātāvika sena:—The Army of the mountain dwelling people like niṣāda, or mlechha is called āṭvika-sēnā.

Amitra sēna:—It is formed by the captured or surrendered enemies or the slaves (dāsas) who are purchased.

Of these, the first three are supposed to be of uttamajati, while the fourth one is of madyamajati, the fifth one is the adhama type Jati.

An intelligent and skillful king should never post the amitrā sena nearer to him and should never trust it; such an army should be kept in front of all types.

It is stated that a very strong curtain made of metal, skin or cotton bounded by nails and ropes should always cover the camp and protect the army. A specially made armlet, helmet and armour should protect the arms, head and chest of the soldier respectively. The camp should be decorated with flags, pillars; a fencing made of bamboos, wood or skin should be around the army in order to hide it from the danger and from the sudden attack of the enemy. The camp should always be ready with the skin of tiger, different shields and kalaśas.

The salary of the army could be paid in various ways. In case of maulika, the gems, ornaments, clothes and affectionate words are to be given. According to the merits villages, pearls, gold etc. are paid as per the agreement monthly, quarterly, half yearly or yearly in case of bhṛitym.

Care should be taken by the king to see that the wages is paid to the army in time; since the non payment leads to unhappiness among soldiers. The king should himself supervise fortnightly whether the payment is made properly or not there. The king should keep the army always in enthusiasm, equipped with weapons and ready for war, forgetting their tiresomeness (*2.6. V. 556-572*).-

According to Sômēśvara, the elephant strength is the most important aspect of the army for success in the war. Therefore, an intelligent king should strengthen his army with a number of elephants collected from various sources. The king should keep in his fourfold army a good number of chariots drawn by four horses; driven by strong minded charioteers; filled with different weapons; decorated with flags and other signs. Such chariot strength will bring victory to the king in the war.

Among the soldiers, some hold spears, some swords, some sticks, some wheel (chakra), some mudgara, some paraśu (axe), some bāna and some, śakti, śula or chūrika; some soldiers use yantra-muktāyudha, amuktāyudha, muktā-muktāyudha or hasta muktāyudha.

Thus the king who desires victory in the war should maintain the chaturāṅgabala (Infantary, cavalary, chariots and elephants) and destroy the strength of the enemy (*2. 6. V. 678-684*).

The Mānasôllāsa gives the highest place to the gajabala of an army; the elephants which are born in the forests of Kalinga are of bhadrajāti, so they are to be trained and managed by the king.

A heroic, strong, bold and huge bodied elephant possessing all auspicious qualities, good signs and with intoxicated eyes can bring victory even at its sight .

King Sômēśvara states that the well trained horses of Sindhu, Kāmbhôja and Yavana countries make a good and strong army, the enemy can be won over even from a distance on account of very good horses in army. The kingdom can be strong and steady and the king can get fame through a good cavalry.

The details about different types of elephants, horses their habitation, quality, diet, training, diseases, medicines and other aspects are also discussed by Sômēśvara (*2. 6. V. 573-677*).

SUHṚIDADHYĀYA

Suhṛidaya (the good hearted) is one who is born in high family, bears good character and conduct; strong mind; possess equanimity to happiness and unhappiness; possesses the five paradharmas; observes cleanliness and is free from temptations (bad habits); such

people (suhridaya) should be selected by the king as his friends and as a means to obtain happiness, as well as dharma and artha (*2.7. V. 685-686*).

PRABHUŚAKTYADHYĀYA

Under prabhuśakti (the capacity or power of the king) Sômēśvara describes three types of prabhuśakti (1) ātmayatta, (2) sachivāyatta and (3) dvayāyatta. Ātmayatta is considered as the best, while dvayayatta as madhyama and sachivayatta as the lowest according to nītiśāstras.

The kingdom in which the minister is powerful, arrogant and thinks "The kingdom and the king is under my control; whatever I do, I want or order, can anybody disobey?" such a rule is called sachivāyatta śāsanam.

The kingdom or rule where the minister feels "Whatever appeal made by or through me will certainly be accepted by the king" and always king and minister both agree to a thing and rule the kingdom, that is called ulehayāyattą śāsanām; such kingdom will be full of happiness.

In case of the ātmāyattam, which is the best, the minister thinks "Without the order/permission of the king I cannot do any work". Wherever such a fear or respect for the king prevails, such kingdom always provides happiness and prosperity and will last long. In a rule, where anugraḥa, nigraha, dāna, adāna, pravṛitti, nivṛitti, grahaṇa and môkaṣha are done by the king himself; his order is respected and he shines by his own will-power, is called prabhuśakti and the king is called prabhu of the dēśa and prajā (*2.8. V. 687-696*).

MANTRAŚAKTYADHYĀYA

King Sômēśvara, after giving the different types or nature of kings and kingships, advices a king how to think, review different developing plans for the welfare of the kingdom and people.

The power or capacity of the king to do any work or action which is not overpowered by kāma, krôdha, bhaya, lôbha and other desires is called mantraśakti. King Sômēśvara described the 5 limbs of mantraśakti which were taught by the writers on NItiśātras, Chāṇakya and others. (1) the means of achieving the aim, (2) patience or capacity to do or execute a work, (3) discretion of area and time, (4) not to leave any work even when the obstacles come in the way and (5) fulfilment of the aim.

It is stated that a discussion taken among many people will be known and spread very quickly; while a talk between two people will be materialised but leaks out easily; but the decision taken by own self will not be known even to god Brahmā. Thus a decision or work which is kept secret by three means -thought, word and deed till matured will be successfu[1]. While planning a thing, the king should not discuss about it (mantra) with the people of lower status. The deaf, dumb, insane, diseased, very old, children, women, should not be consulted. The proper place for making a discussion or planning is also described by Sômēśvara. When the king wants to make a plan or mantra he should sit on a higher seat in a place, which is caim and quiet, either in a forest or in a deserted place, where no body moves/goes. The mantra (strategy) should be done at the noon time after taking the meals, being free from fatigue or in the mid-nights after having good sleep seated on the top portion of the palace. (*2. 9. V. 697-705*).

The king should council with minister or should take a decision himself on all the matters relating to dharma, artha and kāma; steps to be taken for the protection of the kingdom, of his own strength and that of others matters like the suppression of enemy, about the friend and foe; the means of a getting more money, to decide the funds for payments to the servants, honouring of the friends, training of the prince, protection of women, for gaja and aśva śikshā; finances of the kingdom (treasury), punishment to the wicked minister; expenditure and income of the kingdom, for a good rule; for the worship of gods, honouring of brāhmiṇs and guru; maintanence of dharma according to Varṇāśramadharma; protection of the fort and self; the critical study of acts of the other kings, punishment of the wicked, weather conditions, floods, draught, growth of the crops and cattle; religious ceremonies to be performed as nitya, naimittika, śānti, and pauṣṭika rites.

Then, the king should hold seat counciling with each minister separately, talk with each on the specific issues, take his advise, think about good and bad effects of that idea or practice; finally should decide himself and execute a plan. It will be successful. The king should always think personally and take up such an act which is more profitable, easy and will increase his fame and Dharma as well as gives comfort and happiness.

When the income and expenditure are the same, then more expenditure on an extraordinary matter should not be planned by the king. A planning should not be done in the time of crisis and in the area of difficulty or discomfort. Plan which is done for kāma, krôdha, lôbha; is against Dharma and is harmful to others is a durmantra. Further, Sômeśvara describes that when a king decides a plan (mantra) himself, he should consult the people also in a suitable time and condition and finally execute it (*2. 9. V. 706-721*).

UTSĀHAŚAKTYADHYĀYA

While describing the utśāhaśakti, King Sômēśvara mentiones the vikrama (power or valour) of the king as the eagerness or activity to get land, money, elephants, horses and gems and to conquer over enemy (king); such king is called Vikramśālī. In case a task undertaken is not completed, the king should resume the work again and again and should not be tired till he completes the work, such a king is called Utṣāhi.

A king who is always eager with the intention of getting good results; always contemplates the work till it is completed, will be always full of utsaḥ and vikrama. Such spirit is called Utsaḥśakti (*2.10 V. 722-724*).

SANDHYADHYĀYA

Sômēśvara states that in order to have peaceful and happy kingdom and rule, a king should follow the six political expedients (ṣaḍguṇās) namely, sandhi, vigraha, yāna, āśana, āśraya, dvaidhi-bhāva. (Pact or Peace or treaty; war or punishment; expedition; halt; alliance or seeking shelter; duplicacy or succession).

When a king thinks that the enemy king cannot be conquered, he should seek friendship; such a policy is called sandhi (truce). Then, Sômēśvara gives the circumstances under which sandhi is to be made. When a king observes that the enemy is stronger than him, and chances of victory are more on other's side; or when one is unable to trouble and tease the enemy; when one's own strength is not sufficient, on such an occasion and at the such a moment of time, the weak king should make friendship with an enemy.

Sandhi is of four types: maitra, sambandhita, parasparôpakāra and upahara.

Maitrasaṅdhi:—A king goes for asking the friendship of the enemy for sake of his best qualities.

Sambandhitasandhi:—A friendship made by a king who is defeated, by offering his daughter to the victor.

Parasparôpakārasandhi:—A pact made for the mutual benefit.

Upahārasandhi:—A treaty made by offering gold, gems, horses, elephant and etc. (*2.11. V. 725-732*).

VIGRAHĀDHĀYA

Vigraha is causing harm to any king. A king should enter or observe vigraha when the other king is inferior to him in all aspects and other methods fail. Sômesvara describes eight types of vigraha: kāmaja, lôbhaja, bhūbhava, mānasabhava, abhayāravya, iṣṭaja, madôthita, ēkadrayābhilāṣuka and states that the ninth type does not exist.

Kāmaja:—Vigraha (threat/revenge/punishment/war) made on account of a woman.

Lôbhaja:—Vigraha caused for money.

Bhūbhava:—Vigraha done for the sake of land.

Mānasambhava:—The vigraha made for the sake of self protection.

Abhayāravya:—Vigraha done for the protection of a refugee. It is supposed to be the best vigraha by the nItiśāstras.

Iṣṭaja:—The vigraha done for the sake of a friends, relatives, and servants.

Madôthita:—The vigraha done on being intoxicated by wine or education, money, wealth, and with arrogance.

Ekdravyābilāṣuka:—The vigraha done for any one of the above mentioned reasons (*2. 12. V. 733-742*).

YĀTRĀDHYĀYA

After narrating the incidents and occassions when a king should undertake war or fight, king, Sômēśvara describes in detail different types of wars/military marches.

Yātrābhēda

According to Sômēśvara a king whose kôśa, (treasury) is emptied by the curse of god, who is diseased; who has bad habits; who is troubled by the enemy; whose treąsury is empty and who is deserted by the friendly countries should be attacked in order to get victory. The king should undertake the military expedition (yātrā) to occupy enemy's land either in śarata or vasaṅta seasons after observing the signs of loss or profit; and favourable time (śakunas) to his own army, self and the country as well as loss and defeat to the enemy (*2. 13. V. 743-745*).

Sômesvara gives seven types of yatras: sandhanajā, parṇirôdha, mitravigrahaṇi, dvandaja, kulya, śīghraga and nirvyārjā. When a king makes friendship with the enemy king and then occupies his land, it is called sandhānjā yātra. In order to stop a marriage when a king gathers his army and the army of his friend and occupies the land where the marriage is taking place, it is called pārṇirôdha yātra. Mitravigrahaṇi is that when a king with the help of friendly kings punishes the enemy and occupies his land. Dvandajavigraha is stated to be in use when an enemy is invited to fight the war, to ruin him. When the war is done due to a family rivalry and it is dangerous to the enemy, the yāna is called kulyā. When the war takes place with

the intention of destroying the enemy without caring any danger; it is called śīghragā. When a strong king destroys the enemy and occupies his land from all sides and makes him helpless, the yāna is called nirvyārjāyāna (*2. 13. V. 746-753*).

Sarvadigṛikshaṇas

After giving various types of yātṛas, Sômēśvara mentions guidelines to be followed by the king in regard to the day, tithi, nakshtra and the time for undertaking a successful yāna; the direction to which the yāna should proceed; the food to be taken and various ways of observing the śakunas (omens) which augurs the results of the action/yāna undertaken.

King Somesvara states that the yātrā should be undertaken after deciding and observing several factors like country, time, suitability, purpose and one's strength. Regarding the suitable time for undertaking yatra, some directions are given. When the sun is with mūla and śravaṇa stars or in the maṅgaḷa and aharbudha; kṛittika is on wednesday; punrvaśu is with bṛihspati; saturn is in svāti; śukra on bhāgyastithi the time is called sidhayôga. Therefore, the king should undertake yātrā on such a time only for getting success. Similarly when the sun is in hastha star; chandra is in mṛigśira; maṅgaḷa is with aśvini; budha is with mitra star; gurū in puṣyami; śukra is in rēvati; rôhiṇi on saturday are called subhayôgas. Therefore, the king should do any work on these days. The yātrā undertaken when the surya is on riktatithi and śukra is on nandātithi; maṅgaḷa on jayatithi, budha and chandra on bhadratithi; guru on pūrṇatithi will cause/give success to the king. So also a work undertaken on the first day of a fortnight result in good; while the second one causes kaḷyāna; the third one gives the money profit.

while saptami gives profit; daśmi bestows land profit; ekadaśi gives success; trayôdaśi gives all fulfilment. The later part of purṇima is considered as good for undertaking an yātrā while saṣti, aṣtami, navami, dvādaśi, chaturdaśi and amāvasya should be always avoided (*2.13 .V. 754-763*).

The yatra undertaken on uttrātriya stars; puṣyami on sunday; rôhini or chitra on monday are good and cause comfort. The mangaḷa graha with ahirbudha or pusyami is the best. The punarvasu on thursday gives wealth and śravaṇa, gives steadfastness. The days with the hasta, punarvasu, puṣyami, revati, mṛigsira, anuradha, asvini stars are the best suitable time for the king to undertake the yātrā. The king should set out in charalagna and charācharalagna but never in the sthiralagna. The king should avoid a lagna which is 8th or 12th from his janmalagna. Besides his own strength, the king should try to get the strength of grahas also for getting victory in the war, then the yātrā will be successful. The king will go and come back safely if guru is in the lagna; budha is in the 4th house; śukra is in the 5th house; kuja or śani in the 6th house; sürya is in the 3rd house; and the moon is in the 10th house. If the aharbudha or chandra is in kendratrikôṇas of king's horoscope or if both are it is called atiyôga; such a period is very good for the yatra. If three grahas are in trikôṇa, it is called yôgādhiyôga and all the objectives or king's desires will be fulfilled if yātrā is undertaken at that time. If a sthiragraha is in kēndratrikôṇa, and is saumya; or if it is ṣaṭkōṇagraha and is bad, then also victory is sure. The king who wants wealth, should undertake yātra after calculating proper yôga. While a brāhmin calculates the suitable stars (tāragaṇa) others should observe good śakunas for getting success in his work.

The king should begin a yātrā/journey on north direction in a time of viśākha and uttra nakshṭras, after the third part of the day; and should avoid the jyeṣṭha nakshtra and the middle of the day; on the day of svāti, aśvini, puṣyami, hastha, afternoon is avoidable while on the day of mytra, pauṣyami, yatra in first part of the night is good. On the day of three purva stars, yātrā on south side should not be undertaken. If śravaṇa and next two other stars are with the rākshsagaṇa, the early part of the day should be avoided for yātrā. The stars of śrāvaṇa, hastha, mṛigaśira and all its group are auspicious for undertaking the yātra. The maitra, Puṣya and hastha stars are always auspicious for undertaking yātrā in all directions. The yātrā undertaken in the kiṛttika to the east side; magha to south-west side; maitra sapṭami to west are not good. In case one does not follow the above rules and undertakes yātrā, the bad planet will destroy the purpose of the yātrā. The seven stars from krittika are good for going on yātrā to āgnēya corner but the journey to vāyuvyā on the same day is not good, so it should be avoided. The kṛittika on saptamī day on āgnēya direction and west is good but in magha nakshtra, yātrā in āgnēya and east is not very favourable, while the maitra star for vāyuvyā, uttra and āgnēya directions is good, Similarly on the day of dhaniṣtha, yātra is to be taken to vāyuvya and west directions; yatrā in the jyēstha nakshtra to the east; in rôhini and pūrvābhādra to south; in rôhini to west; uttra phalguna to north give troubles. Therefore, such time should always be avoided (*2.13. V. 766-795*).

Vāraśūlam

On friday and sunday, the king should not go to the west side while on wednesday and monday he should avoid north direction.

On monday and saturday, east side; on thursday, south direction should be avoided. One should fallow these guidelines and avoid to go in a direction on the day when the vāraśula exists. (*2.13. V. 796-798*).

Rikshadôṣavāraṇas

An intelligant fellow should not undertake a journey on sunday, with the stars of dhaniṣtha, kṛittika, magha, anūradha, aslēṣa, and bharaṇi. The two āṣaḍa stars and viśākha on monday; dhaniṣtha, āruḍra and śatabhiṣa on tuesday should be avoided. Similarly kṛittika, rēvati, mūla, anūradha, aśvini, śatabhiṣa on wednesday; mrigaśira, śatabhiṣa, puṣya stars on thursday; puṣya, asltēṣa, magha on friday; two āsāḍas, hasta chitra and uttra on saturday are avoidable. Therefore on these days one should not undertake the expedition (*2.13. V. 799-803*).

Nakshatradôhadam

On the days of bahuḷa (dark forenight) more curd; on brahmiya days ghee and pāyasam (rice pudding) and on aindve, māṣavadaka should be eaten; while in roudra time, sweet curd and in punarvasu star cucumber should be eaten. In puṣya star, pāyasam or ghee; in sarpdriṣṭi, til and in magha nakṣhtra, rice should be eaten; so also in pūrvaphalguṇa star pāyasam; in yavaka, vegetable; in paninakshtra yava and in chitranakṣhtra, chitra bhojam should be taken. Similarly on svāti nakshtra, dhātriphala; on asvani jaggery and boiled rice; in maitra nakshtra, kulatta and in indra nakshtra yava should bé eaten. Further, it is stated that in the mūla nakshtra mulI (radish); in pūrvāṣāḍa thick curd; in uttra nakshtra cool water and in śravaṇa sattu should be eaten. In dhaniṣtha rice dish; in varuna satkali (puri);

in purvabhadra honey and bījapura; on rēvati cooked green gram; on aśvini tasty food; in bharaṇi til water should be consumed by one who is in trouble and for a comfortable journey (*2. 13. V. 804-810*).

Amaṅgalānišakunas

A lady on periods, unseasonal clouds, the domestic trifle, bull or any animal in unhappy mood, weeping, and the uncleanly people; burning of a house, earthquake, strong winds, blows of hot air sounds from the earth are some of the bad signs when one should not undertake a yātrā. Therefore, the king who wants the victory should not undertake yātrā on such occasions. Similarly a person with shaven head, a naked person, a word saying 'dont go'; fire without smoke; heap of dried fuel/wood; oil burning on the fire; dry cowdung, rabbit, snake should not be seen before undertaking a journey. A person sitting on an ass, camel, buffalo; a sanyāsi, śrāvaka and lowcaste persons and a person having broken ear, nose, twisted organs or with spread hair, a person in black dress, a pregnant woman, widow, dumb, deaf and one with oiled body if come forward or seen before undertaking a journey, the king should not undertake that yātrā. Because when one's own mind is not happy or is in depression, the purpose of the yātrā will not be fulfilled. So one should not undertake yātra on bad or inauspicious movements (*2.13. V. 811-817*).

Maṅgalapradānišakunas

The sight of a pitcher, mirror, curd, wine, fish, counch, flag, umberella, flywhisk, prostitute, bhāradwājabird eating flowers and fruits; deer, bull, intoxicated elephant, two brāhmiṇs, a white vehicle, gold, gems, veeṇa, paṭaḥa and a tied animal before

commencing an yatra augers that the purpose will be fulfilled. Similarly a king, friend, virgin (kanyā) in cream colour dress; a person seated on bull or elephant are good signs. The words 'go' from behind 'come' from front side, words in praise, blessing and auspicious words which give enthusiasm and satisfaction to one's heart are very good; words like cut, beat, bind, leave, tear, though are alarming; always auspicious and ensure victory to the king (*2.13. V. 818-823*).

Śvaśakunas

when one begins the yatrà, if somebody calls from left side or the right side of the body splasams, the journey will be successful. If a dog stretches the body and crosses from left side of the vehicle to right side; the dog follows the people on journey upto two kośas and passes urine from left side on a gômūtra (cow's urine), it is a good sign. The pasture, stable of the horses and elephants; resting place for men; a wooden rice pounding pestal, dhwaja, chhatra, chāmara and tree with fruits are seen, the journey will be successful. Similarly a heap of bricks, pots, saddle, heap of mud, fruits and flowers, dog passing urine and following a traveller on left indicate the fulfilment of the aim of the journey. If dog passes urine on a fresh cow dung, the traveller will get uncooked food; if the dog is holding any new item or fresh wet bones, clothes, shoe and sits and leaves the object on the ground, it also augurs good in the yātrā. Thus these are some of the śakunās associated with dog given in the Mānasôllāsa (*2.13 V. 824-832*).

Pôtakīśakunam

A tôraṇa having two pakshas at a distance of eight dhanus with a kalaśa in between is to be erected when one wants to invite pôtakī

(black sparrow) for the prediction of the future (śakuna). The house should be cleaned and the pôtakī couple made of pişta are established and worshipped with flowers and fruits; and a virgin is offered with food. A pôtakī pair then comes and stay/live on the tôraṇa. The sādhaka should go to sleep cleanly, remembering Pāṇḍavas. Getting up at sunrise, with eagerness to know the favourable śakuna, he should go to the tôraṇa along with his friends. Turning to the peaceful/beautiful direction, he should pray the pôtakī (goddess) and remember the ten names of Arjuna; pray Devī as "Pāṇḍavī, pôtakī, durgā, śyāma, umā, chataka, vārāhi, śakuni, krisha, śwētapaksha" and flowers and akshatas are thrown (offered). The names of Arjuna as "Kirīti, arjuna, vijay, kṛisha, bhībhaşth, phalguṇa, pārtha, dhanuñjaya, savyasachi, śwēta" and the following mantra is to be uttered "Om! Śive, jwalämukhī bali grihaṇa swaḥa" 'Om Śive śivdūti, bhagwatī, chaṇḍē idamargahym maya līlya samarpitam griḥna griḥana āgachchha vāyuvēgēna subham kuru kura swāha". After uttering thus for several times, bali is to be offered to a jackal at the junction of three or four roads. At the tôraṇa, again devī who saved Pāṇḍavaputras is to be praised. If the birds sitting on tôraṇa pass (fly) without making any sounds to the direction of dakshiṇa of the tôraṇa it is a good sign; if pôtakī comes out of tôraṇa and goes to left direction it is also good; if the krishṇapakshī (male bird) goes straight and rises right side it is also good. If on the south side of tôraṇa one, two or three tāras appear it is also profitable, but if the pôtakī goes from left to right side or goes from behind or on opposite direction, it is not a favourable sign. Similarly the mixed movement of the birds gives mixed effects for the proposed work (*2.13. V. 847-863*).

Piṅgalāśakunam

A milky tree having flowers and fruits is brought and kept in a clean place and a pair of piṅgala is invoked there at the evening time with full attention and devotion. The place should be coated with cow dung and covered with cow skin or deer skin. A figure of padma having eight petels is made/drawn with wheat flour (piṣṭa); and with the same lump, the figures of piṅgalas and weapons are made and kept there. Then, goddess chaṇḍi and eight dikpālakās in eight petels; Brahmā in the middle of padma; and Viṣṇu at the bottom are invoked. God Viṣṇu with ômkāra and Brhamā with his names are worshipped; dhūp, deep, puṣpa and naivedya are offered (*2.13. V. 864-869*). Chaṇḍī is invoked on the tree offering seat as "Vṛikshsthānāya namaḥ". Om Harīm Śri Cāmuṇḍe hūm namasmin, vṛikshe avtār swaha". Then a pinglāyugala is established at the root and invoked with mantra "Om pingle mekhle rēvati rātrichāriṇi Brahmputrī satyametad brūhi mē swāḥa" "Om Śrīm hrīm hum chali vaiṣaṭ" is uttered as mūlamantra. "Om sidha chāmuṇḍe krishanpiṅgle swaḥ" "Om namo bhagvaṭī kālarātrī mantramūrti mahēśwarī chāmuṇḍe prajāpālanī yôgeswarī āgachchha āgachchha ehyēye tiṣṭh, tiṣṭh, oṁ hrīm chili, chili sabdāya swāha"; offering this adhivaśa mantra one should worship with pūjā, japa, hôma, 108 times or 1000 times. The hôma, should be offered with wood of aśvadha, uḍumbara, āmra, brahama and dūrva grass along with ghee and honey. Dēvī is praised again as "Prētāsanagatām suṣkam bhasmaliptām kapālinīm dhūmradhwajam, śūlahaṣtām, raktāpām, muṇḍamālinīm, vāsasṛgṛchitām bhīmām, kṛishnām, gajsinghajinâm-barām akshavṛikshasthitām bhīmā samrēchaṇḍi". Worshipping thus, seven layers of red thread is bound around the tree and the whole worship is dedicated to the guru. Then offering the naivedhyam to

the devi, and feast to the virgins, the sādhaka should take food in the company of friends. Next day, early in the morning after completing the daily routine the sadhaka should go to the tree and kneeling down with aṅjali should proclaim in high pitch "Tell me (indicate) Brahma putri, the right path (good or bad results) (*2.13. V. 870-879*).

Then, he should turn back on bright direction and listen with concentration to the sounds which indicate the śakuna, while observing the image with single mindedness. Then five different notes representing the five elements (1) pārthiva (earth) (2) vāyu (wind) (3) āpya (water) (4) kaulaka (ether) (5) tējas (fire) will be heard; each note has five mātras. For each note in success the following mātras will be produced:—chil, chili, chilily, chilichili, chilichili, (Pārthiva); kich, kichi, kichichi, kichikichi, kichikichi kichikichichi (āpya); kug, kuku, kukuku, kukukuku, kukukukuku (taijas); cheech, cheechu, cheechuchu, cheechucheechu, cheechucheechchu (vàyu); srak, cheech, kusru, kIh, kIsru, churuchuruchuru (àkasa). Thus listening to the these sounds carefully one should understand the meaning of the sounds. When the sounds are produced in low tone, the result will be less effective; if it is loud (guru), the result will be madhyama; and if the same are shrill (guhala), the efforts will be fully successful. If the sounds are healthy they indicate pārthava swara; when are moderate or uttēj (excited) indicates taijas; and when are pleasant, indicate jalaja or apah; these types are called sāntswaras (*2.13. V. 883-888*).

When the pôtakI is in angry mood, it will make sounds like strong wind and when is unhappy, creates wild noise like sky. After giving the quality and nature of the sounds, the cardinal directions in association with the nature of the swara and its effects are given. On the east and the south directions, parthiva swara; on the west-north

jalaswara; on vāyuvya and agṅēya tējaswara; Iśāna and nṛiti corner nābhaswara will be effective. In case both āpya and pārthiva sounds are heard, āpya will be effective. If the combination of āpya and tejaswara is in harmony, āpya will be effective; āpya and marut are mixed the result will be mixed. If āpya, tējas and nabhas are heard, nābhas will dominate; nabhas and āpya are neither in harmony nor different, then also nabhas will dominate, its effect will rule; if pārdhiva and tajas are mixed, pàrthiva will dominate; vāyu and agni are in harmony, vāyu will be effective. Of all the five notations, nabhas is supposed to give bad effects. Thus the combination of 5 swaras indicate the good and bad results of a proposed mission. When a sound is heard from/in the same direction of the same nature i.e. tējas in āgneya corner; badiva in vayuvya corner, the result will be total success. If the sounds are produced from the maitra direction i.e. tējas from vyuvya direction, then the effect will only 50% and if the sounds are produced from enemy's place i.e. tējas from varuṇa direction, the result will be nil or adverse (*2.13. V. 889-89 /*).

Besides, the sequence of the five notations and its results are also given. If after the pārdhiva sound, the āpya sound is produced, it will give full success (sarvasiddhi). If the sounds are heard in opposite way it will result in destruction; If the pārdhiva is followed by tējas, the desire will be fulfilled, while the opposite causes obstruction; if the pàrdhiva is followed by the marut sound, the results will be beneficial first and loss afterwards; If the sounds are in opposite way, first loss occurs then benefit will befall. The pārdhiva sounds followed by the nabhas will cause happiness while unhappiness will result if the sounds are produced vice-versa. The āpya note followed by the tejas will give good results which will be obstructed afterwards, while the opposite way gives the opposite

results. The āpya sound followed by vāyu will result in fear and loss of wealth, while in opposite direction, the result will be without fear and beneficial. When the āpya is followed by the nabhas, death will result in the fight with a friend; If the nabhas is followed by āpya, the enemy becomes a friend. If the tējas is followed by vāyu sounds, it will cause loss of wealth and the vāyu followed by tejas indicates death. The tējas and nabhas sounds in any sequence indicate seriousness, danger, fight and fear. The vāyu and nabhas in any order generally cause loss of wealth and death in the war definitely. The pārdhiva combined with any other voice will cause obstacles for a good work, while the pārdhiva being dominated by others will result in good. If 3, 4 or 5 sounds are produced at a time, the effect of the last sound is to be considered; and if it is pārdhiva, the best results can be enjoyed (*2.13. V. 898-910*).

In case, the pārdhiva and āpya sounds are given by the piṅgalā bird from a tree, it indicates profit, comfort, fame and victory. If the piṅgaḷa bird gives sound coming down from the tree and standing on the ground the result will be less. If the pārdhiva, āpya sound are made on the top of a tree, the result will be plenty; if the sounds are made from the middle of the tree the result will be average and if the sounds are heard from the lower part or the tree, the result will be less. If the piṅgala bird keeps any eatable or food in its beak, swallows and makes melodious sounds sitting on beautiful tree, it indicates all good and auspiciousness. If the food is dropped and wild noises are made, the wealth will be destroyed. If the bird flies from its native tree to another tree and makes pleasant sound, the sādhaka will go to a new country and be happy there. If the bird makes sound from the sky or from dried tree, broken twig, hallow of a tree, it results in a terrific fear. If the piṅgaḷā makes śānta swaras in

a good place, but rotates or goes in south direction making pleasant noises it will give good effects after long time. If the piṅgalā is in a good place, makes āpya, tējas or pāradhiva sounds, it indicates fame, comfort, happiness and everything. The piṅglāśāśtra taught by Piṅgalāchārya was described by Sômēśvara, thus, for the guidance of the kings (*2.1. V. 911-919*).

Upaśrutiśakunam

In the night time, when every one is asleep, a virgin and two women should worship Gaṇesa; keep a pitcher filled with rice and invoke thereon goddess Chaṇḍikā; do the japa 'Chaṅḍikaye namaḥ' seven times. Then holding the kalaśa and the Gaṇesa (cleaning that place) go to a washerman's house and sprinkle the akshatas from the kalaśa in the front portion of the house and meditate upon the desired object with attention and concentration. Then, some sounds would be heard as spoken by a man, woman or a child. The method, mood and notation of the sounds indicate the results of the desired work. Similarly, this rite can be done in a chaṇḍāla's house also.

The Śakuna sāśtra is told by Sômēśvara thus, for the sake of the guidence of men before undertaking any yātra (*2.13. V. 920-26*).

ĀSANĀḌHYĀYA

Thus, after calculating a good, auspicious time, observing the śakunas, auspicious signs and movements of birds and animals, the war is to be declared by the king. In this connection; King Sômēśvara states that a king never should wage a war against a kingdom which is without water, very poor or suffering from drought and starvation.

When there is rivalry between the two kings, the wise king should wait until the enemy falls down himself. In this connection, Sômēśvara gives ten types of āsanās (halts or attitude of difference) svasthāsanam, upēkṣāsanam, mārgarôdhāsanam, durgasādhyāsana, rāṣṭrasvīkāraṇāsanam, ramaṇīyāsanam, nikaṭāsanam, dūramārgāsanam, pralôbhāsanam, parādhīnasanam; depending upon exigencies of a battle or the purpose of yātra. Besides these, there is no other type known to the learned. (*2.14. V. 928-932*)

Svasthāsanam:—When the king stands or is safe in his own place observing a peaceful country (niṣkaṇṭakarājya) of the enemy; it is called svasthāsanam.

Upekshāsanam:—When a king standing in his own place feels that what he desires should happen on the enemy by fate or otherwise, that is the enemy should be destroyed due to harsh punishment, or bad habits or draught.

Mārgarôdhāsanam:—When a king stops due to a powerful flow of a water/river and remains there, then that condition is called mārgarôdhāsanam.

Durgasādhyāsanam:—When proceeded to occupy a fort or a place which is filled with grass, herbs and thorny shurbs and is obstructed from making way further and rests on a higher place, it is stated that the king is in durgasādhyāsanam.

Rāṣṭrasvīkāraṇāsanam:—When a king halts in a rāṣṭra which is obtained by the willingness or force in order to control it, that state is called rāṣṭrasvīkāraṇāsanam.

Ramaṇīyāsanam:—When a king who had killed the enemy in the battle, and obtained victory wants to stay or rest at his own will in a beautiful place of the conqured area, which is full of grain, fire wood, water etc. then the king is called as having ramaṇīyāsanam.

Nikaṭāsanam:—When one proceeds on a war against an enemy who is located at a distant land and rests after reaching nearer to the place of duty, then the king is stated as in nikaṭāsānam.

Dūramārgāsanam:—After going to a very distant country, and completing the job, if one is still far from his country, spends the varṣa or śarata season there, where no relatives or friends or known persons live, then it is called dūramārgāsanam.

Pralôbhāsanam:—When the other king says "I give you elephant, horses, riches, service, fort, and rāstra"; on this request if a king stays either for a month, 15 days, 10 days, 6 days, 5 days or 2 days, with desire of getting the gifts, then it is called pralôbhāsanam.

Parādhīnāsanam:—When a king could not go to his kingdom from another place due to friendship or enemity, he is stated as in parādīnāsanam (*2.14. V. 933-948*).

ĀŚRAYĀDHYĀYA

After proceeding on war thus, a king should take the decision to continue or to withdraw or to surrender or to have truce with the enemy depending upon his own strength and enemy's strength. According to Sômēśvara, when a king becomes weak, troubled by the strong king, observes/understands that no hope is left for victory, if he takes refuge for the sake of safety, the condition is called āśraya.

Three different types of āśryas namely satsamsraya, anya-samsraya and, durgasamsraya are mentioned in the Mānasôllāsa.

In the first method, a weak king being troubled by a very strong king takes refuge under the enemy on account of his good qualities and might. In the second method, a king who is troubled by a strong

and bad enemy takes refuge under another king who is very strong, knowledgeable, truthful and good, but never goes to a bad enemy. In the third method the king who is defeated by strong enemy takes refuge in his own fort (*2.15. V. 949-955*).

DVAIDHĪBHAVADHYAYA

Besides waging a war against the weak king or an enemy or in a mission to protect himself and his kingdom or to expand his kingdom, a king should follow other methods or strategies too. A king should make an attempt to make or break the friendship between two strong enemies for the sake of his own benefit and welfare, like the crow which rolls the eyball on all sides; this strategy is called dvaidhībhāva (duplicacy).

King Sôṃēśvara gives five methods of application of dvaidhībhāva, which are known to the makers of *nītiśāstra*; (1) *mithyāchitta* (2) *mithyāvachana* (3) *mithyākaraṇa* (4) *ubhayavētana* and (5) *yugmaprābhṛitakam* (*216. V. 956-959*).

Mithyāchitta:—When, one has enemity in the heart but does not express; and only speaks sweet words.

Mithyāvachana:—When one speaks sweet words but acts just the opposite.

Mithyākaraṇa:—When one begins to create trust slowly, develops confidence in a king, but causes destruction and damage finally.

Ubhayavētana:—When one takes secret payment from one king and open payment from another king, without revealing his identity, but informs his king the secrets of the enemy kings.

Yugmaprābhṛitakam:—One king requests another "Stop my enemy"; thus speaking encourages him by giving horses, elephants and satisfies; while saying "I will stop your enemy in case of need, I will send my army" pleases other king. Thus the exploitation of two enemy kings for his own benefit is called yugmaprabhriṭakam. A wise king should follow such methods as per the proper plan and discretion and exploit the strength of the enemies (*2.16. V. 960-969*).

SĀMĀDHYĀYA

Besides sandhi, vigraha, yāna, āsana, asrya, dvaidhībhāva, the king should use on the enemies the other 4 methods namely sāma, dāna, bhēda and daṇḍa upāyas also in order to have control over them or to expand his own kingdom; however, depending upon the situation and his own strength.

Sāma:—The samôpāya is considered as the best, because, it gives results without the use of money, causes no harm to any body and is dangerless.

Bhēda:—On account of causing or creating doubts, bheda is given the middle place (madhyma).

Dāna:—Though money is spent, the result depends on the luck in dānôpāya; so it is stated as adhama type.

Daṇḍa:—This method is the toughest method because for the sake of benefit; war is to be fought ; the victory, the life of the king and of all will be at risk and the final result or victory is not definite.

Therefore, a king of high birth; who is grateful, kind hearted, generous and pious ; skillful in actions and intelligent will always follow the first method (sāma) only (*2.17. V. 970-979*).

Further, the Mānasôllāsa refers to the five ways of application of samôpāya.

Karṇasubhagam:—The sāmôpāya made through sweet words, and comfortable conversation for winning the heart.

Daivikam:—The upāya practised or used by winning the confidence; and which is helped by God also.

Smārakam:—The old relationship is recalled and renewed through smārakam.

Lôbhajam:—"I will give villages, towns, state, horses, elephants, houses and money" through these temptations the sāma is applied as a method of winning the enemy, this is called lôbhaja.

Nijārpaṇam:—The use of samôpāya by stating a promise "In your work I will offer even my own self" is called nijārpana.

The above five types of sāma are harmless and can be used safely by a king (*2.17. V. 980-985*).

BHEDĀDHYĀYA

According to Sômēśvara, when the enemy could not be won over or controlled by the means of sāma, or an enemy is full of haughtiness (mada) and arrogance he should be controlled by the bhedôpāya. Just like a swan which is capable of separating/splitting milk from water, the king should create differences among his enemies. Bhēda can be used against such enemies who are disappointed and scared; whose riches or parts of body lost; who are punished or are angry and who are desirous of women. It is applied in six methods or ways.

Prāṇāpaha:—"The king has decided to kill you if not today, tomorrow"—thus causing fear in a king, increases the enemity between kings.

Mānabhaṅga:—"When the king is troubled, he will insult you (mānabhanga)"—stating thus, the difference is created.

Dhanahāni:—The king is stated "He is very rich but is not liking to give you ; by any method his riches should be stolen" at the same time, the rich is told "The king is greedy for your riches, he may rob it at any movement"; the creation of differences between the king and rich men thus for one's own benefit is called dhanahāni.

Bandhaka:—"Your lord is not trusting you due to which, at any time he may keep you in prison"—thus telling, a faithful servant is spoiled from the services of his master in the bandhaka way of bhēdôpāya.

Dārabhilāṣaka:—"Your wife who is beautiful and youthful is desired by the king ; he is planning to cause harm to you" stating thus to a king, in this method difference is created between two kings.

Aṅgabhaṅga:—Creation of difference between the kings stating to one king that for the sake of kingdom any organ or part of the body like ears, eyes, hands, will be destroyed or cut off by another king is called aṅgabhaṅga bhedôpāya.

Thus understanding the nature of the enemies, differences are to be created for his own benefit by a king (*2.18. V. 986-1104*).

DĀNĀDHYĀYA

King Sômesvara proceeds to explain the method in which gifts are made to win over the enemy.

According to him, the donation of ardhabhāga of one's own dāna; disowning of one's own caste; non payment of the salaries to the servants and theft of the riches are the four causes of enemity.

The minister, amātyas, sachiva, sāmantas, elders, servants, rēlatives and confidential staff of the enemy and those who are the chief advisers of the enemy king in the war are to be won over by a king and turn them to his side by donating good gifts.

When the enemy is greedy and sensual, he also can be won by a king by satisfying through gift. Beside a good king should make the minister and others happy with gifts. Thus, reception and donation also are mentioned as means for the welfare of the country.

Sômēsvara gives sixteen types of gifts (ṣoḍaṣadānas)-abhīṣtam, hāyanam, dēsyam, karajm, dantijam, saptijam, grāmajam, śāsanjam, bhūṣṇam, vasanam, pratipattakam, ākaram, rukmajam, kanyādānam, vaiśyam, vēlakaram (*2.29, V. 1005-1011*).

Abhīṣtam:—Donation of a specific object desired by a person and getting the work done by satisfying him.

Hāyanam:—When money is donated to support one's family for one full year it is called hayana dāna.

Dēśyam:—A rāṣṭra or dēśa is donated to a person, to get a work done.

Karajam:—The gift of kara(tax) on a rāṣtra or dēśa.

Dantijm:—Dāna in which the elephants are gifted.

Saptijam:—Donation of horses.

Grāmajam:—Donation of villages without taxes.

Bhūṣṇam:—Donation of beautiful ornaments studded with gems. to control the enemy.

Vasanam:—The cloth of different types, of threads, colours and weaving collected from different countries as well as thin, strong,

beautiful and pleasant rugs are donated in plenty in this method of dāna.

Pratipattikam:—The donation in which āsana, chamara, chhatra, and yāna are gifted.

Ākaram:—The mines, where rubies, gold, gems are available are donated.

Rukmajam:—The dana in which plenty of niṣkas are gifted.

Kanyādānam:—A girl with auspicious qualities fully decorated with ornaments is gifted according to the prescribed rites in this method.

Vaiśyam:—Gift of vesya who is beautiful and skillful in music and dance.

Vēlakaram:—Donation of a paṭṭaṇa alongwith villages which are very sacred and peaceful, where income is very high; gems are available, people are very happy; and which one devoid of all dangers.

Śāsanam:—The dāna in which sons, grandsons, and great grandsons also enjoy the gift.

It is stated that the aim of a king, which could not be achieved by the methods of sāma and bheda can be achieved by the means of dāna. The donation made properly is beneficial for the donor in both lôkās, here in life and in after life.

In this world, there is no person, who cannot be controlled or pleased by the dāna, because even gods will be pleased and come under control of man through dāna.

Dāna is the best means of getting an objects/aim fulfilled. A generous king who makes donations will be worshipped like god on the earth (*2.19. V. 1012-1030*).

DANḌĀDHYĀYA

Yoginīchakram

When an enemy could not be controlled by the upāyas of sāma, bhēda, and dāna, the king should control him by the use of daṇḍôpāya provided he himself is stronger than the enemy.

When the enemy is strong, then the daṇḍa is used in twelve ways while when the enemy is weak, the daṇḍa is used in fifteen methods (*2.20. V. 1031-1037*).

The daṇḍa used against a strong enemy are as follows:

1. *Dēśanāśaka*:—The gardens of enemy are cut, and destroyed; bunds of watertanks are broken and the houses in the villages are burnt.

2. *Janāṅgāchēdana*:—The noses, ears, and other organs of the people of enemy country are cut and punished.

3. *Gôgraha*:—All the cattle and horses of the enemy are taken away by force.

4. *Dhānyaharaṇam*:—The grain kept in the stores, market places, collected in the field of the enemy's country are stolen and plundered causing famine.

5. *Bandigṛāha*:—The family heads, rich householders and ministers are imprisoned.

6. *Dēśahāraka*:—The people staying in enemy's country are protected and ruled with the co-operation of the ministers of that country.

7. *Dhanādāna*:—The king's army occupies the enemy's villages and takes away the food, grains, gold and other valuables by force.

8 *Sarvasvaharaṇam*:—A big and powerful army of the king occupies the rich town of the enemy king and loots money, grains, cows, workshops, clothes, houses and decorations in this method of daṇḍa (*2.20. V. 1035-1047*).

9. *Durgabhaṅga*:—The fort of an enemy is surrounded from all sides; deep ditches are cut across; fire is set and made ablaze by pouring great quantity of oil; and people inside the fort are troubled. Before explaining the durgabhaṅga in detail, king Sômēśvara gives certain astrological observations to be followed, to know the strength of the grahas of a king for getting success in the venture/work.

A square is to be drawn within which a kōṭachakram is also drawn. The king should invoke in the iśāna corner of the kôṭchakra the kiṛttika and the succeeding three nakṣhatras, before entering the fort. While coming out, on the east side, two nakshatras from punrvasu are to be invoked; for going to the east or āgnēya corner and on returning from these two directions magha and the succeeding three nakshatras are to be invoked. Similarly while entering south or nairuti corner, the chitra and the two succeeding stars should be invoked. The maitra and other four stars are to be invoked while going to the west; while going to vāyu corner, the uttara and the three succeeding stars are to be established. So also while coming out from north side, the dhaniṣta and next three stars should be invoked *(2.20. V. 1048-1054)*.

It is further stated that, the expert in the jyotiṣasastra directs that the stars that fall in the inner line of chatuṣka are to be called staṁbha taras and the others are called bāhya and antara tārās; and the prākára taras are also referred to in this connection. A graha which falls inside the square is a papagraha, and if it occurs, the fort

can be destroyed and if an auspicious one falls outside, the victory will be on enemy's side and fort will be saved. (2.20. *V. 1055-1057*).

It is stated that the attack on the fort should be started from a place called khaṇḍi which is decided by the directions and positions of chandra graha. First the moat should be attacked by digging an outlet to drain the water or by constructing a bridge or by filling up ; so that the army could cross it. If the moat is too deep, army should swim and take over the fort. If the fort is on a hill which is unaccessable, then the food items could be stopped from entering the fort or anybody coming out of the fort. Thus, when the food is not available, the people in the fort will be detained; then the fort should be broken. Thus a girdurga is to be attacked. (*2.20. V. 1058-1061*).

The fort, where the houses are made of wood, bricks, stones and mud, the use of machines is made for digging out the mud so that the fort and buildings collapse. Then the machines wheels, skin bags and other instruments are used by some soldiers; while some other make roaring noises; many other spread or rush forward; while some creep over the fort wall; some use the ladder to climb the fort. Yet some soldier use arrows having the tips of fire (Agnimukhas), oil, and wind. Some soldiers throw arrows on the enemies sitting on elephants; thus fort is occupied from one's own camp which is very strong. (*2.20. V. 1062-1066*).

In case of attacking vanadurga, the trees should be cut down by using thousands of axes and by burning down. Then the king's army should bring water from a distant place in big vessels carried on camels, buffalows and oxen; and use the same to cool down the burning of the wood of the forest. Then, at a suitable place a well is made to dug for water supply for one's own army. The actual war

begins with the use of fire or stone throwing yantras as per the connevience and wind directions. If the wind blows well and suitably, then only the fire should be used. The fire is lit on all side alongwith oil and no water is made available to enemy, who on account of lack of water suffers; and finally the people in the fort die (*2.20. V. 1067-1071*).

In case of attacking a strong enemy who has a marudurga, the king should satisfy his own army with sufficient supply of water arrangements; then the marudurga should be occupied following the general methods.

The fort made of wood should be destroyed by hitting it either by strong elephants or by the use of stone throwing machines or by burning down. The marudurga can be occupied with the help of strong horses and elephants. Thus the durgabhaṅgā daṇḍa is described in Mānasôllāsa (*2.20 .V. 1072-1074*).

10. *Sthānadāhaka*:—The palace of the king, prākara, tôraṇa, harem, beautiful buildings, the palace of princes, ministers, chief ministers and other higher officers of the enemy; the temples, streets with shops; stables of elephants and horses in the capital; and important towns are burnt. Thus the enemy is punished (*2.20. V. 1075-1078*).

11. *Dēśanirvāsaka*:—When the enemy king is made to leave his country being lost his kingship and all upabhôgas; takes refuge in the caves, forest, and hills, left alone without wife, children, relatives, and ministers; devoid of yāna, āsana, gaja and aśva; to suffer from hunger and thirst; and to be misearable and grief-stricken, such punishment is called dēśanirvāsakadaṇḍa (2.20. *V. 1079-1081*).

12. *Yuddham, the mahāndaṇḍa*:—After describing various types of durgabhaṅgadanḍa, Sômēsvara proceeds to give in detail the

preparations for waging a war. Several astrological observations connected with sounds and letters are also given in this regard. The king should know different strengths/stages of swara and the strength of bhūmi before proceeding on a war.

The swarabala is explained as ten types; mātrā, varṇa, graha, jīva, rāsi, bāla, kumāra, taruṇa, vṛidha and astangatha.

The vowels A, I, U, E, OU are called mātrās. The consonants starting from k to ḥ excluding the five anunāsikas are arranged in five rows, each row having five; total making 35 in number. Thirty five square are made by drawing six horizontal and eight vertical lines for these 35 letters (*2.20. V. 1082-1088)* :

If mēṣa, vṛiṣchika and simgha rāśis fall in Akāraswara, these are called grahasvaras. All the varaṇas (k, kha and etc.) with full swara are also called jīvaswara. If all the rāśis are counted and divided by five, then the remaining number too is known as jīvaswara (*2.20. V. 1086-96*).

The rēvati and seven following nakshatras with 'akāra' are called 'akārarāśiswara' similarly when 'ekara' and other vowels are ; they are called rāśiśwaras of that swara.

In case the 'A' 'E' 'U' and other swaras fall in nandātithi, jayatithi or raktatithi; 'A' 'U' 'OU' fall in bhadra and nanda tithi and 'e' and 'e, ou' in pūrṇatithi they are called raśiśwaras and will cause good and victory (*2.20. V. 1097-99*).

On the first day, the swara will be in a stage of udita (origin or birth); on the second day in that of kumāra (childhood); on the third day in taruṇa (youthful); on the fourth day it becomes vriddha (old age) and on the fifth day dies, asthangata. It is also stated that the five vowels indicate the five natural elements (pañchmahābhūtas) in

the same sequence. Even the other swaras are considered as auspiceous since 'A'kara' is hidden in their sounds (*2.20. V. 1100-1120*).

By knowing the name of enemy king or from the first letter of it, the future of that person and the results of the war should be studied and understood; therefore, the king should know the strength of the grahas lagnas like, meṣa and their yôga by the study of grahaswara before the commencement of the war. The surya rules over the semha rāsi; moon over karkāṭa lagna; the maṅgala rules meṣa and vriṣchika; budha rules kanya and mithuna; guru rules dhanūs and meena; śukra rules tula and vriṣabha; śani rules kumba and makara lagnas (*2.20. V. 1103-1106*).

Further, it is stated that sūryagraha is good for numbers 6,3, and 10; chandragraha for nos 2, 3, 6, 12 and 10; maṅgalagraha for 3,6 and 12; guru and śukara for 1,2,3,4,5,8,9,12; śani for 5,6 and 12. Thus, the king should know the strength of graha in his horoscope and weak graha of the enemy before going to the war.

The letters in the jīvahaswara should be counted carefully and if found equal to the number of the letters of the name of the king, then the war should be fought; preferably the number of jīvahaswara should be more than the number of the varnās of the name of the king (*2.20. V. 1107-1112*).

In case of rēvati and other stars, the suitable graha and the rāsiswara of the king should be calculated carefully; if it is not favourable, he should not go far a war. If the same number (one) is found, the result will be good, if it is two, it results in honour; Three fulfilment of work. If the number in four, the effect will be natural and if it is five, the victory will be destroyed. Thus the maitri of the

svara should be observed by the king before going to war (*2.20 V. 1113-115.*).

In this context, the general characteristics effect of the swaras and their suitablity for undertaking auspicious works are also mentioned. If the mātraswara is in the stage of udita, all auspicious works, collection of grains, sowing of the seeds, entering a house or town, making use of rasāyanam or treatment of any disease can be undertaken. If mātraswara is at the stage of kumāra, the performance of marriage, employment of servant, going to an officer or a master, bribing an enemy, entering a grama or house, undertaking an yātra and destruction of enemy can be done. When the mātaraswara becomes youth, (taruṇa) the coronation, gajārôhana, love making, gambling with an enemy can be done. When the mātraswara becomes old one should make friendship with his enemy and perform śānti and pouṣṭika karmas or any rites for the sake of môkhsa. When the mātraswara reaches death, one should not take food and observe rekhāmāvaraṭana from east to vāyu; then south to iśān; thence to west and proceed to āgnēya, uttra and naiṛuti. Then one can become chakravarty of the eight directions. In the chaitra and half of vaiśākha month, the king should go to east; half of vaiśākha and jyeṣṭha to vāyu corner; full āṣaḍha and half of the śrāvaṇa, he should go to dakshiṇa; half of śrāvaṇa and full bhādrapada to iśāna corner; full āśyuja and half of kārttika to varuṇa diśā and half of kārttika and full mārgśira to āgnēya corner; full pauṣiya and half of māgha, the king should go to north side; and half of māgha and full phālguṇa to nairuti corner. After completing a full month and a paksha and sixty four nāḍis in one direction, he should start for another direction during the course of this journey (*2.20. V. 1116-31*).

It is stated that the earth moves round in a circle from sunrise to sunsetting, covering the eight diśās in four yāmās; thus each direction possesses the strength for a period of half of the yāma in a day. Therefore the bhūmi bala also is to be counted as an important factor for the victory of the king; however, it stands next to yôgabala. The yôginichakra, the best of all chakaras should be written, begining with 'A'kāra' up to 8 varaṇas from east side in a clockwise direction. The 'A'varga is covered by eagle; 'K'varga by bull or mosquito; 'C'varga by lion; 'Ṭ'varga by dog; 'T'varga by snake; 'P'varga by rat; 'Y'varga by deer; 'S'varga by goat; the final letters concludes at nairuti corner. The above character should be kept in respective places and the food eaten by these animals is kept at five places; the king should observe thus before undertaking a war (*2.20. V. 1132-1139*).

In another method, in east, on first and ninth days goddess Brāhmī is invoked; in soumyadineda on the second and tenth days Mahēśwarī; on third and eleventh days Kaubērī in north; on twelveth and fourteenth days Vāishaṇavī in nairuti corner; on the fifth and thirteenth day Vārāhī in south; on fourteenth and sixth days Indrāṇī in west; on seventh and paurṇami, Chaṇḍikā in vāyuvya and on amāvsya and eighth day Mahālakshmī in dakṣhina are worshipped. The king who wants victory should obtain the blessings of yoginies and backed by divine power (*2.20. V. 2240-45*).

Sainyarachanālakshaṇam

On the day earlier to the war, the king should enter the court with enthusiasm and meet the princes, maṇḍalādhīśas, sāmantas, elders and others important warriors; and honour them with gold, clothes, ornaments and women; and praise them stating their heroic

and valourous deeds. Thus encouraging all, the king should take pledge from them to support him and win the war. Then the king offers all warriors horses of great speed and intoxicated elephants according to their rank. Thus, satisfying all, awakens in them the desire to fight and disperse to get ready for the war (*2.20. V. 1146-49*).

In the mid-night, the war instruments like mahātūrya, kāḥala, śaṅkha are blown in the sky creating thunder like sounds expanding in air; and the army makes war-whoops causing terror in the enemy's camp. Then, the king should worship the kuldēvatas, weapons and sleep on the ground spread with kuśagrass. In the early morning he should look at ghee, mirror and take bath in sacred water; wear silk clothes and beautiful ornaments; worship kuldēvatās and the supreme God with full concentration and devotion; and donate cows, land and gold to various brahmians in various methods (*2.20. V. 1150-1154*).

Then, the elephants are offered with nīrājana and mantra is uttered in the right ear of the horses; the horses which dig the earth with a right leg should specially be offered with nīrājana. The animal which digs the earth with right horn and right leg; the maṅgaḷa dṛavyas; the peacock and the bhārdwajas bird passing from left side to right side which are considered as auspiceous signs are to be seen by the king before going to war. Besides, the spasm of the right eye and right shoulder should be felt by the king. Then, some dry stalks of the crop are thrown into the air, at that time the breeze should be pleasent. Above all, the mind of the king should be in a pleasant mood; the grahas and stars should be in a favourable position; the swaras should be in udita stage and strength of the bhūmi (earth/soil) should be in jaya stage. Being encouraged by all such signs, the king

should come out of his palace and order to beat bhēri the war-drum (*2.20. V. 1155-1161*).

Then, the king proceeds to a distance of two hundred dhanus and stops there and reviews the whole army collected there and declares prizes of different amount for killing different grades of heroes in the war. Those who kill the enemy king would be awarded with some amount while the one who slays the princes will get thrice the amount of the killer of the king. While the one who kill the sāmanta, maṇḍalādhiśa and sachiva will get an award of five thousand; the killer of one elephant will get two thousand. While thousand will be given for destroying a chariot; five hundred will be given for killing a horse. If a well noted hero is killed, the killer will get five hundred, while for killing a ordinary soldier one will get one hundred (*2.20. V. 1162-1169*).

Thus, when every body gets ready, some experts in the science of horses; skilled in riding the elephants; experts in the science of testing the earth and some strong warriors, proceed first for the selection of a suitable land for the battle field. The land which is equal and good, is selected and artificial hills, herbs, ditches are arranged for arraying the army in different vyūhas. A land which is without holes, trees, boulders, any obstructions or mud, is suitable for arraying the horses. The land which is wihout sand, slum, mud, desert plants, anthills, boulders, farms, fences, trees, shurbs and which is equal and even; strong enough to bear the speed of the moving wheels of the chariot and running feet of the horses is suitable for arraying the chariots. A spacious area, with small hillocks, tree and plants; soft, uneven and slightly marshy land is suitable for arraying the elephants. Thus by observing all types of land/features mentioned above, an area which is spacious, wide and

with the sources of water is selected for arranging the four types of army. The king then should arrange his army in the best formation, unbreakable by the enemy; however, depending upon the vyūha of the opponent (*2.20. V. 1169-73*).

The first part of the army is called face (mukha) while the middle part is called chest (uras) and the hind part is called pauras. The part behind pauras is called rear (partigraha) part; the sides/ wings are called kakṣhkā, prakṣha, pakṣha, prapkṣha and the back or tip portion is called pṛiṣta (*2.20. V. 1179-1181*).

In the mukha of the army, the strongest and most intoxicated elephants and the best horses each having two well trained strong bodyguards, who are protected by kavachas and hold swords should be stationed. The army on the back side is divided into *300, 600, 900* soldiers in groups and the whole army is divided into three main divisions and kept ready in their respective places. The army posted in pṛiṣta part and kakshā should be protected by swordmen. In prakṣha, one hundred or two hundred bhaṭas with strong body holding bow and arrow should be kept. While in pakṣha 2000 heros holding śākti, tômara, khētaka stand ready, in the prapakṣhas well trained horsemen, the energetic army having quick movements and full protection, and all types of weapons in carriers are posted. Then 500 infantary is kept ready in two prapakshas. Of all the vyūhas, the elephant array is supposed to be the best one. Therefore, the king should keep the elephant strength in front. As per the convenience the king should arrange his array with one mukha, two mukhas or tri mukhas and break the vyūha of the enemy (*2.20. V. 1182-90*).

A king should keep the army of tribes, amitra and weak army in the uras and the stores of weapons, other items and the water brought

on the back of camels in the pauras. The king should himself stand in the pratigraha on an elephant. The elephant brought from the forest of Kaliṅga which is very strong, big, intoxicated, well trained, walks slowly and equally; decorated with golden ornaments; protected with frontal shield, well tied with covering clothes and puṣpaka should be used by the king. It should be well protected by the infantry on all sides and decorated with peacock feathers, dhvaja, and patākā of different colours. Strong warriors bearing kuṅta, śakti, tômara also sit on the elephant for the protection of the king. A person who knows well all the names of army leaders also should stand near the king, having a body cover made of skin (*2.20. V. 1192-1200*).

In the kaksha 10000 or 500 well protected soldiers; in praksha the minister, amātyas, sachivas and princess; in paksha the army made of mitra and bṛichya soldiers bearing bow and arrow, śakti, tômara, sita, muḍgara stand ready to pounce at once on the enemy and roar as to break the strength and boldness of the hostile army. Such a army should be arranged in any vyūha as per the discretion of the commander. In prakshas, heros trained well in the use of different weapon stand ready. The king sitting on puṣpaka observes all. In the prista, the harem, well protected by the army and keeping ready the palaques, daggers, treasure, horses and infantry stands. Thus, the army is kept ready in a battle field for fighting a war (*2.20. V. 1221-1207*).

Daṇḍabhēdas

The army arranged thus, should proceed on after the announcement of the war by beating the ghoṣa, kaḥaḷa, blowing śaṅkha, and tūrya, resounding the four direction; the heros make roaring sounds; the horses neigh and the elephants trumpet in a

mood to run fast even at a slight touch. When the opponent is weak, the king should break the array easily and when the enemy is strong he should use the double force by collecting all the elephants at a time. When the array is of infantry the king should use the force of aśvayvūha; when the enemy arranges horses, the king should use elephant force. If the elephants are used in arraying by the enemy, then the elephants should be troubled by the use of sharp arrows, spears, noose and javelines; fire and oil. First the protectors of the elephants and horses should be attacked (*2.20. V. 1208-1214*).

Then, the king should search for the opponent in the army by observing his royal symbol and reach that place with full enthusiasm with his army which is desire success. By piercing with the arrows, sharp spears, the enemy king should be approached; the limbs of the enemy should be cut down with the chakara; mashed with tômaras; and he must be pulled down by throwing a rope on him; the protecters of the opponent should be cut down with the axes. Then the enemy should be made weaponless (niradhera); and his head should be cut off alongwith crown and kuṇḍalas. The enemy's elephant which is without any rider should be hit with the tusks of the king's elephant. Thus the arrogant enemy should be killed. The army should proclaim the victory by beating tūryas. Then the rewards are offered by the king as decided earlier to kumāras, amāytas, sachivas, maṇḍalādhīśas and all warriors. Finally the king should offer tarpaṇa to the goddess of the earth with blood of the enemy, the flesh to piśāchas and the chains of intestine to bētālas. Then the enemy's elephant which is flying away without rider in panic should be taken care of. Then the bulls, chariots, camels and kôśa of the enemy should observed carefully and taken over. When a strong enemy is destroyed thus in a war, it is called yudhadaṇḍa (*2.20. V. 1214-1224*).

Further, Sômēśvara describes three methods of punishing a weak enemy: (1) viṣadaṇḍa, (2) ghūtadaṇḍa and (3) abhichāradaṇḍa.

In connection with the application of viṣadaṇḍa it is stated that there are three types of poison, viz., sthāvaram, jaṅgaṃa, and kritrimam, which could be administered to a weak enemy. The hālāhalaṁ, sṛiṅgi, kālakūṭa, are the most powerful and come under sthāvara poison; while the poison of the snake is called jaṅgama type. The poison made by mixing various substances and chemical is called kṛitrimam. The enemy who is more frustated, is the best fitted to be punished through viṣadaṇḍa (*2.20. V.* 1225-1228).

Besides, the water tanks, ponds, wells and lakes, which are used for bathing purpose and where the games are played; and oil which is used for massaging are mixed with poison. The viṣadaṇḍa is used to wipe off the enemy completely along with his children, grandchildren, ministers, commanders, chiefs, heads of horses and elephants (*2.20. V. 1229-1231*).

When the enemy king enjoys music, dance, gambling, hunting, mallvinôda, aṅgavinôda; on piligrimes; in a festivity; engaged in worship, heroic deeds, games, vyāghravinôda; when seated for taking food, resting in his palace or busy in any activity should be killed. For this purpose the king should appoint a person who is strong, fearless, tactful, skillful; who knows well the methods of killing; who is highly paid; has no wife, children or relatives and who is very confidential in the use of the māyā and yantra. This is called ghūtadaṇḍa (*2.20. V. 1232-1236*).

The killing of an enemy by means of mantra and tantra; abhichāra homas; saṭkaramas; writing letters in yantra; by upāṁsujapa; uttering mantras and with the use of kāhala, patāka,

dipa, dhūpa, peacock feather and arrows which are invoked with mantras is also described. This however should be done by a brāhmiṇ who is well versed in the mantras and tantras; and conquered the senses. The enemy can be destroyed from a distance itself in this method. Besides, the abhichāradaṇḍa can be used for the application of môhana, vaśīkaraṇa staṁbhana, uchhāṭana, vidveṣaṇa, and māraṇa; for controling the friends and enemies and even to kill the enemy (*2.20. V. 1237-1242*).

Vyavahārapadas

In the matter relating to law and justice, the king should consult the brāhmiṇs who are well versed in smṛiti and śāstra; aged and devoid of all the attachments. If the king punishes the people who did not commit a crime or does not punish the people who are guilty he will have to go to hell. Whether it is ṛitvik, purôhita, sons, brothers, relatives, good people or royal officials, no body is out of the punishment. The king could punish every guilty whoever it maybe (*2.20. V. 1243-1245*).

While deciding a crime, the king should consult the members of the sabhā (sabhya), the court of justice; they should be brāhmiṇs of high class, dhīra, well versed in the worldly affairs, truthful, well versed in vēdas and śāstras; observe dharma, well behaved, skillful in their work; and who are not greedy. There may be three, five or seven well versed people in the sabhā (council) or selected body for discussing a matter. In such a sabhā whosoever knows the dharma and smṛiti even if is not requested, can speak and he should be listened to by others. The member who leaves the right path and follows the worldly ways, should be instructed and warned by the good people. Even unasked, the truth (samanjasa) should be spoken;

the one, who does not speak the truth even after knowing it is called mithyāvādi and is he considered a pāpi (*2.20. V. 1240-1251*).

The sabhya of the sabha should be such a person who is born in higher family, rich, intellegent, capable, sweet spoken, truthful, observer of dharma, amatsara (without prejudice); skilful in the interpretation of the dharmaśāstra; possess discretion, bears good character; elderly, and understands the inner feelings of the king or any body from the facial expressions; who can think, argue well; knows well the logic and capable to convince any member or sabhya (*2.20. V. 1250-1254*).

The head of the councillors (Sabhāpati) should be an unique person (viśiṣṭa), brāhmiṇ, well versed in śruti and smṛiti; friendly natured; understands the real personality of the king and loves the king. He should understand the essence of a case and the matter of dispute and decide the judgement in the begining itself even before the aggrieved completes the arguments. He should be such a person who is fully engaged in the royal works, even in the absence of the king, even if tired or suffering. The brāhmiṇ who is devoid of matsara, pralôbha; possess dāma and śānti; kulīna sūra, is not afraid of others should be appointed as sabhāpati. (*2.20. V. 1256-1258*).

At times, a kshatriya who is not emotional, looks after the welfare of the public and capable also can be appointed. A vaiśya can also be a sabhāpati, provided he has good qualities; is neutral, and is acceptable to all the people. The vipra, kshatryia and vaiśya sabhāpati are considered as śrēṣta, madhyama and adhama types successively. Under no cirucmstances, a sūdra should be made a sabhāpati. The sabhya who destroys the meaning of the śāstra on account of fear, attachment or lôbha should be punished after discussion, with a capital punishment (*2.20. V. 1259-1262*).

The matter which is out of the right path or any wrong word if brought to the notice of the king under any circumstances, it is called vivādapadam. The allegations are in two ways (i) doubt and (ii) assertion. The argument which cannot be established is called doubt which can be proved becomes assertion (*2.20. V. 1263-1264*).

The general classification or topics of litigation are given as twenty two in number: loan, pledge, sale of other properties, collecting and taking away some body's property, donation, theft of the donated object, taking away the salary, breaking of the promise made, sale dispute, purchase dispute, dispute between the master and servant, svāmipālaka, border disputes, abuse, beating by stick. These sixteen are considered as crimes, besides stealing, adament (sāhas), abduction of a woman, adultery, dispute of ancestral property, gambling and unnessary fight (triffle) (*2.20. V. 1265-1273*).

A competent king should not create problems and should not take bribe from a person who approaches him for help. In the matters of dispute he should allow to express views freely by the petitioner (plaintiff). First, the petitioner should be asked to tell his problem; after listening his talk he should once again be asked, "who did, and why it was done'? Then the sabhyas discuss the matter and the pratyarthi should be called to the sabha by sending a letter or a messenger (*2.20. V. 1274-1276*).

In case the opposite party could not come to the sabhā on account of illness or unhappiness; is withheld due to some work, or is in dangerous situatiðn with fever; engaged in a work given by master or by the king; is intoxicated or is mad; he can be excused. A woman from high family, house wife, young women, a lonely woman, a woman who delivered a child or is on periods, should not be called to sabhā (*2.20. V. 1277-1280*).

The statements made by the arthi and pratyarthi in the court/ sabhā should always be in writing as per the conditions of the country, time and situations. So also the different evidences, statements, should be written and attested by the wittnesses (śāstrī) (*2.20. V. 1281-1282*).

Then, the matter should be judged as per the three pramāṇas given in smṛiti and śāstras. In case the three fail (are not cognizable) the king should judge the matter with Divya Pramāṇam (divine ordeal) which is given as per the land (dēśa), time (kāla) and conditions. When the crime is decided by the three pramāṇas the punishment should be given as per crime with discretion (*2.20.V. 1282-1286*).

A culprit can be killed by giving a poisonous substance for chewing or by snake biting; crushing by elephant; and by throwing into water or fire; with a weapon. This is called vadhadaṇḍa. The cutting of hair, nose, ear, tongue or fingers, hands, feet, nails, pierceing of eyes or any organ of the body as per crime committed; binding, beating, and hurting with harsh words is called klēśadaṇḍa (*2.20. V. 1287-1290*).

The arthadaṇḍa which involves fine is three types : pradhama, which invloves the payment of 150 paṇas; madhyama, which involves five hundred paṇas and uttama which demand 10,000 paṇas. Depending upon the nature of crime, judgement and circumstances, the king may increase the amount to double, triple, many times. Sometime the whole property/wealth of the guilty may also be taken away by the king (*2.20. V. 1291-1293*).

The daṇḍa protects maryada (proper conduct), invokes dharma (rightiousness) and stops adharma; therefore, daṇḍa should be used

by a king. In a country where daṇḍa is not used, the matsya nyāya prevails. Therefore, to punish the wicked, daṇḍa should be used by a king who is a dhārmika. Due to the fear of daṇḍa only people could be binded to dharma, just like an elephant is controlled by an aṅkuśa. At the same time, since generally people are terrified of the daṇḍa, while ruling them daṇḍa should be used in a mild way. If a king gives punishment or daṇḍa as per the directions of the scriptures, his yaśas, dharma, artha and rāṣṭra will prosper. Sômēśvara thus describes the methods of getting the rājya and the means like saḍguṇas, chaturô pāyās and other methods for establishing his rule firmly in the rajyasya sthairya vimśati (*2.20. V. 1294-1300*).

Vimśati — III

UPABHÔGASYAVIMŚATI

GṚIHÔPABHÔGA

The third vimśati of Mānasôllāsa deals with twenty kinds of upabhôgas (enjoyments) begining with gṛihôpabhôga. Under gṛihôpabhôga the details about the palace of the king, various buildings with different types of towers have been described. In this context the information given under the rājanivāsgṛiha-varṇanādhyāya is also mentioned here.

It is stated that the palace of the king may comprise of one to nine bhūmis (storeys), since all types are auspicious and worth living. The palace should be constructed as per the rules of vāstuśāstra; provided with net-like windows for bright light; decorated and lit with maṇidīpas; and with elephant heads and tusks. The pillars of the palace should be of pure gold, sweet scented sandal-wood, decorated with gems, corals, and crystals; and the floor should be shining like mirror (3.*1. V. 123-129*).

The palaces may be in different styles like pṛthvijaya, mukta-kôṇa, sarvatôbhadra, śrīvatsa and other types. The palace should be provided with chatuṣkas, to allow good ventilation. The palace is called after the number of chatuṣkas provided to it. So also, a palace should have one or more śālas; as per the number of śālas sixteen types of palaces are constructed.

Thus, jālaya, śāla, chatuṣka, alinda are some of the important parts of the palace to be taken care of.

The top portion of the palace is to be decorated with pinnacle made of gold and with different coloured cloth flying over it. The walls are to be decorated with curcios and colourful paintings. The pillars of the palace should be of mango wood and bamboo covered with beautiful clothes. In the middle of the five coloured pillars; the ceiling (vitāna) is covered with lotus creeper and flowers. The walls are coated with cowdung and white-washed beautifully. The Mukhasala is located to the north east corner (Iśānya) of this type of pillar hall (vitānśāla); south to it the picture of god is decorated; near this snānagṛiha and the hômaśāla with agnikuṇḍa are built from which the smoke always comes out beautifully through the window *(3.1. V. 906-913)*.

Sômēśvara gives description of different śālas meant for the king, suitable for different seasons; times and occasions.

During the summer, at mid day, in order to have a cooling effect, a beautiful maṇḍapa is built where the whole ground is covered with sand; and sprinkled with water mixed with variety of perfumes and scented material. In such śāla (maṇḍapa) the king spends his time alongwith the queens. On the upper parts of palace, in a large area, the king spends his summer nights happily by discussing in the company of those who are witty, humourous, talented, intelligent, well versed and educated; those who know pun, music, and singing; who have command over literature, rasa, bhāva, and story-telling; and other nobles, till the midnight, either on the full moon nights or dark nights. From this palace the king goes to his sukhaśāla where he enjoys the night with his beloveds. In the spring season, a house suitable to that season is built and in the rainy season the king lives in a house called chatuṣka, which prevents chilly winds and enjoys comforts with his beloveds. For the hĕmanta and

śiśira seasons other type of houses are built which have windows on all sides and on account of which the house is full of beautiful light, but free from cold winds (*3.1. V. 913-926*).

Thus, king Sômēśvara describes the grihôpabhôga, to be enjoyed by a king depending upon the season.

SNĀNABHÔGA

In the interior of the palace, the bathroom should be located in Iśānya corner. It should be arranged with golden pillars and crystal vēdikā; decorated with silk clothes and painting of idols of god Varuṇa (God of water). There, the king sits and enjoys snāna bhôga.

The oil ground with the flowers of jāti, punnāga, charnpaka, kētaki is anointed on the body of the king and massaged by specially trained ladies with their delicate hands. In this oil, medical herbs are also mixed. The oil is deeply massaged by the mallas and again the ladies massage by applying the paste made from a mixture of powders. The roots of kôṣta, takkôla, musṭha, grandhiparṇa, palaka, niṣārvasa, tagara, mansī, vagigandha and puṣkarika are dried in the shade and powdered; the leaves of rājavrikṣa, arjaka, tulasi, etc. and the seeds of jāti, ilāchi, musturd, til, cloves, kusumbara, padaka, lôdhra; stems of śrīkhanda, lôdhra, ajaru, sarala, sarakakośta; flowers of nāgakēśara, punnāga, kakali, kuntara; juices of pichumandāra-flowers; guggala, saindhava, bela, sajina are all mixed with kajjaka (thick water of cooked rice). Then in order to remove the excess oil from the body, the powder made from the roots of madan mixed with the flour of wheat and āraṇala which is called khali is also smeared on the body of the king (3.2. V. *927-943*).

Then, various types of water mixed with different scents and water collected from various sources mixed with prefumes to destroy

the dirt are kept ready in the pitchers made of gold in the bathroom. The beautiful women, who look like jaladēvatas move here and there to attract the king and sprinkle water on him. The scented oil of āmlaka is applied to the hair of the king; sometimes scented turmeric is also applied. The oil and turmeric are then removed by pouring warm water. Then the body of king is rubbed vigorously with a dry towel. Finally the wet clothes are removed; clean, white and good clothes are put on. Thus snānabhôga is enjoyed by the king.

In this connection, it is stated that the water used for bath is collected from Vaṅga, Chôla, Kaliṅga, Āndhra and Malaya lands.

While describing snānabhôga, king Sômēśvara suggests that the abhyaṅgana should be performed on certain days and thithis only, since taking bath on dvitīya destroys comfort; on daśami destroys son, on ekādasi destroys ones own beauty; on trayôdasi destroys wealth and on chaturdaśi destroys health. Abhyaṅgana on wednesday and saturday is the best, since it procures longevity and wealth (*3.2. V. 944-953*).

PĀDUKĀBHÔGA

After snānabhôga, king Sômēśvara describes the pādukābhôga, the enjoyment of sandals by the king. The king should wear sandals made of wood of srīparaṇi, dēvadar, harichaṅdana decorated either with peacock feathers or studded with beads, looking beautiful.

Besides these, the king should put on the sandals made of skin, dyed in different colours and decorated with ivory and gold work.

The sandals used by the king should look very beautiful and novel; well fitted and comfortable. The sandals may cover the front portion of the feet only at times(*3.3. V. 954-958*).

TĀMBŪLABHÔGA

Coming out of the bathroom, the king should enter the sukha mandir (pleasure hall) and summon the officer incharge of tāṁbūla and take one from him.

According to Sômēśvara tāmbūla (betel) is the best upabhôga and is a very important item used by the king frequently. Therefore, the tāmbūlādhikārī sits in the royal court near the king in order to give tāṁbūla on different occasions (*3.4. V. 959-960*).

In this context it is stated that the nuts grown in Naulāvartapura, Kandithapura, and Iśvarapura are of good variety. The nuts ripened well on the trees are plucked from the tree and turned pāṭala in colour by keeping in a pot containing bhaṁga; then rubbed well and washed in hot water; and applied with muskpaste and dried in the shade. They taste slightly sweet and slightly bitter. In other method, the nuts grown in a place called Vanavāsa are plucked or removed from the tree before ripening, dried in shade and cooked in a specific way.

While in some cases the nuts along with outer shell (skin) are boiled in water, then the outer shell is removed and dried under shade; and broken into four pieces. One fourth of a nut is used in preparing the tāmbūla which consists of fifty-two yellowish betel leaves with their ends removed. The ingredients used for the tāmbūla include powdered pearlosyter, camphor called Isavāsa, kastūri (musk), ghanaśāra, jātiphala, ankôla, āmala, seeds of jambra and other materials of sweet fragrance which emits the smell of sahakāra and give different medical effects. The tāmbūla destroys doṣas of different parts of the body such as throat, teeth and the digestive system (*3.4. V. 961-979*).

VILEPANABHÔGA

Sômēśvara describes various scented oils, pastes, and creams which are to be used as unguents for the application over the body of the king for comfort; and for soft, fair and clean skin. Sômēśvara gives the methods of preparation of the unugents too. In this content the aromatics like sandalwood, camphor, musk, saffron, surabhi, jāti, grandhiparṇa; powders of jaiphalam etc. dried in sunshine are mixed and burnt on fire and the smoke is applied to the body. This is called yakṣhadhara vilēpana. This is used during spring and in summer. The vilēpana called sandhya is applied on the body in grīshma to remove the smell of perspiration. In this context, Sômēśvara deals with the tests for a good chandana (sandalwood) which is used in summer. The chandana which is pure and best, possesses the following qualities; the roots will be red in colour, cool to touch, full of fragrance, if rubbed gives a white or yellow colour paste; if dried looks very clean and tastes tikta. In spring the lēpana is applied on chest, navel and behind the ears. In the grişma the lēpana which is white like swan, made from punnāga, kēśar, camphor, kētaki, pāṭala and jasmine and kept in moon light for moisturing is used to give cooling effect to the body. In the rainy season the vilēpana prepared from harichandana and kumkuma (produced in Kashmir) blended with the juice of lāksha and pure musturd oil is used, on account of its red colour, it is called kumkuma lēpana (*3.5. V. 980-992*).

In connection with a lēpana called puṁliṅga which is used exclusively in hēmanta and śiśira, Sômēśvara gives tests for the best kastūri since it forms an important ingredient in the preparation. The best kastūri removed from a young and energetic musk deer should be fresh, wet, stricky, round in shape; and does not become ash, if burnt; tastes tikta and kaṭu and is light in weight. Such a best

variety should be used by the king, as it gives excellent fragrance. It is mixed with water and applied on the body of the king. The method of preparation of pumliṁga is given as follows: The seeds of gandhamārja are kept in the musk and then put in hot oil; musturd oil is added to it, made into a paste; mixed with niśachūrṇa and dried well in the shade. This dried paste is added to srīkhanḍa, āmala, jaṁbu, tulasi, bījapura leaves; kept well in water along with the soaked seeds of the same; so also with the bark of the tree or the fruit, made into paste and mixed with oil and grounded with camphor and a little gold. This precious lēpana is used by the king in winter. In śarat, the king uses the lēpana prepared from the paste of pistil, and stamen of lotus mixed with chandana. Besides, the fresh pollen from stamen of saffron mixed with scented oil is also applied as a lēpana (*3.5. V. 992-1005*).

The vilēpana should be used according to the season, dress, ornaments and other decorations used by the king. The paste is applied on the arms, chest, sides, behind the ears, stomach and navel; according to the mood of the king and occasion, so that the beauty of the body is enhanced. A paste or lēpana should be applied to the king by a beautiful lady with her pretty hands (*3.5. V. 1005-1008*).

Vastrôpabhôga

The author next deals with an interesting topic on vastrôpabhôga, the enjoyment of garments by the king. The chapter opens with some astrological observations regarding the auspicious and inauspicious movements for putting on a new dress and gives the results arising thereof. Wearing of the new-clothes on aśvini gives more clothes; rôhiṇi increases wealth; punarvasu-riches; hastha-fulfilment of the work; and chitra-luck; svāti-money and

happiness; viśākha-fulfulment of the desire; utrāṣāḍa and dhaniṣṭa-happiness and increase of grain; uttara-auspicious; rēvati-good health and purity of blood. Wearing of new clothes on wednesday gives wealth; thursday increases population; friday gives longevity. Besides, the days and nakshatras which are noted above, one can wear new clothes on occasions like marriage, entering a new house and meeting a king; on all festive days; while enjoying music, dance, vinodas; while making donation, performing war sacrifice and celebrating the victory without referring to the tithi or vara; and auspicious moments. After applying the lēpana on the body, the king should call the vastrabhaṇḍāraka, the officer-incharge of royal wardrobe and wear the dress suitable to the occasion (*3.6. V.1009-1016*).

The king's wardrobe comprises of various types of garments produced in different countries like Pottilapura, Chirapalli, Nāgapaṭṭana, Chôladēśa, Allikadēśa, Siṁhaladwēipa Anilavāḍa, Mūlasthana, Toṇḍidēsa; Paṅchalapaṭṭaṇa and other countries; a variety of excellent, beautiful and good silk and cloth from Kaliṅgadēśa and Vaṅgadēsa. Varieties of silk, and cotton cloth in different colours like white, red, yellow, green, and blue woven with gold or silver thread; and woollen are to be kept ready for the king. The cloth having white stripes; different colours and five colours; with beautiful circle; three types of stripes at different distances, stripes on the upper part of the cloth (pallu); small stripes in the middle of the cloth; stripes at a distance of an inch; small stripes in the middle; stripes at distance of two inches; round circles here and there; four stripes, and dots; strong and pleasent as well as light and thin cloth; in dark colours rare colours; very costly cloth, very thick cloth, the cloth cleansed in the machines; cloth with red thread, multi

coloured thread; dyed red, in the juices mānjitṣha, lāksha, kusumbha, sindhūra, abhaya and cloth of orange, black, blue, parrotgreen colours; black cloth which looks like kukoo, white cloth which looks like swan and in many other colours and hues tailored in different styles and fashions are kept ready for the king.

The king should wear the dress according to the season and weather, in vasant he should put on silk or charming thin cotton cloth called kurpāsa. Soft, thin and beautiful white, woollen also can be used. In the summer, the king should wear white clothes and in the rainy season, he should wear the dress dyed with manjiṣtha, pāṭala which are pink or dark red in colour. In the śarat season the king should use the dress in smoky colour, while in winter he should use dark coloured dress dyed in saffron or kusumbha or lākṣharasa. In winter he should wear a dress comprising of aṅgika and paṭṭjāta specially meant for that season.

Thus, according to season, weather and occasion like travel, watersports, courtlife, various types of dresses are worn by the king for the purpose of which beautiful, excellent, costly, cloth in many types and fashion is obtained from different countries. This is called vastrôpabhôga (*3.6. V. 1016-1040*).

MĀLYÔPABHÔGA

After putting on fine clothes, the king should wear garlands made of various kinds of flowers on head, hair, neck and hands. Various combinations of flowers for making garlands like champaka, mallika and utpala; mālika and pātala; mallika and vakula; mālati and mallika; karavīra and padma; mālati and surabhi and other varieties of flowers are given in Mānasôllāsa (*3.7. V. 1041-1047*).

BHŪṢÔPABHÔGA

After decorating himself with flower garlands, the king should decorate/adorn himself with ornaments made of gems and gold. In this context, Sômeśvara deals with various kinds of pearls and precious stones cut by expert craftsmen with good implements; gold, silver, diamond, pearls, emeralds, rubies, and other stones used in making the jewellery of the king. The origin and quality of various gems are given as follows:

Pearls:—The Pearl originted from new water dropped in śukti, (oyster), elephant head, bamboo shoots, cloud water, sea water, and the pearls from Ceylon country are stated to be the best.

Ruby:—The ruby which shines like the seed of pomegrante fruit, or red lotus and is bright as early rising sun is the best one.

Blue Sapphire:—The blue stone which shines like the body of Viṣṇu and neck of Śiva; available in Rôhita mountains and the black mountain is the best one.

Emerald:—The green stone which shines like green grass, parrot wings, lotus leaves and born from the bow of Indra; beautiful to look at; the most difficult to get, and is available in the mountains of Garuḍādri only is the best ones.

Diamond:—The bright, poisonous, white, hard, with ṣatkōṇas, which looks like a block produced in vairakar mines, very costly and rarely available is called brāhamana type of diamond. The king should use such a stone only. The khsatriyatype of diamond will be reddish in shade while that of vaiśya type is yellowish in colour. The sūdra variety of diamond is black in colour.

Garnet:—The stone which is reddish like the urine of cow is the best one.

Cat's eye:—The stone which is slightly blue, black and yellow is the best one.

Topaz:—The diamond with slight yellowish colour which looks like the ripen fruit of bimba and like the tail of the parrot is the best one.

Coral:—The stone which is red like kākatuṇḍi (parrot beak) and cannot be burnt on fire easily or be broken with hand is the best one.

Crystal:—Crystal which is clear and bright is called sūryakaṅta; It is the best of all gems and gives the effect of the Amṛitam, the life elixir.

Chandrakānta:—This gem shines like the peak of the Himālaya; is the best of all gems and its availability is most difficult and very rare. Always the crystal gem should be člear and lustrous (*3.8. V. 1048-1065*).

After describing different types of gems, Sômēśvara refers first to various types of jewellery and ornaments used both by men and women.

Ekāvali:—An ornament having big pearls in single string, decorated close to the neck.

Hāra:—Medium sized pearls arranged in 3, 5, 7 or 9 golden strings having at the joints beautiful blue stones, set well in sequence and hanging well over the chest is called hāra.

Varṇasara:—Pearls and blue gems are mixed and made a beautiful string and decorated around the neck.

Brahmasūtra:—The brahmasūtra is made of rows of best gold thread which are thin like lotus stalk; and hang upto navel.

Padakam:—A golden plate studded with red, blue and green gems, and hanged upto the chest or in the middle of the body by a chain.

Kēyūra:—This ornament adorned on the arm and shines like simharatna. It is studded with different gems, hanging pearls; and is provided with threads for tieing to the arm.

Kaṭaka:—This ornament decorated on arms is made of gold studded on four sides with gems and maṇi in the centre; and is with hanging chains, pearls and the feather of pañchaka (pechaka) (*3.8. V. 1066-1078*).

After describing different ornaments used both by men and women Sômēśvara describes different types of rings worn around fingers.

Dvihiraka:—Two diamonds are placed on either side of blue stone or cat's eye.

Vajra:—Ruby is studded in between diamonds.

Ravimaṇḍala:—This ring is round in shape, having maṇi in the centre.

Nandyāvarta:—This ring is square in shape with maṇi (gems) in the centre surrounded by diamonds.

Navagraha:—This ring is made of nine gems namely, the pearl, coral, emerald, topaz, diamond, blue stone, garnet, cat's eye and ruby (mukta; pravāḍa; Pachch; puṣyarāga; vajra; nili; gômēdha; vaiḍhūrya and māṇikyam).

Veṣtika:—If a diamond or any other gem alone is used in a ring, it is called vēṣtika.

Trihārika:—When between the two diamonds any best gem is placed then the ring is called trihārika.

Nāgaphaṇi:—This, in the shape of a snake-hood is studded with precious stones.

Śaktimudrika:—When not only the top portion but the whole ring is studded with diamonds, it is called śaktimudrika and when the ring is studded with different gems then it is called śubhamudrika.

Muktataṭāka:—Ring of pearls.

Dvirājika:—The ring of pearl studded with blue stone on the top is called dvirājaka.

Pūrṇamadhya:—The ring studded with pearls only on the central top is known as pūrṇamadhya.

Vajragarbha:—The diamond is studded in between the pearls in the ring called vajragarbha.

Kuṇḍalam:—When the diamonds are arranged in the manner of a row of steps, the ring is called kuṇḍalam.

Maṇḍana:—When the ring of pearl is studded with different big gems on the top, it is called maṇḍana (*3.8. V. 1079-1098*).

Sômēśvara then gives the ornaments for ladies as follows:

Hansatilakam:—It is a head ornament in the shape of aśvatha leaf made of gold, studded with diamonds and gems; and with dropping pearls. This ornament is hanged with the help of a chain made of pearls and gems and adorned in the sīmanth (parting of the hair).

Daḍakam:—This ornament is round in shape, having hanging pearls all around and tied with gold thread.

Chuḍāmaṇḍanam:—This ornament of gold in the shape of Ketaki flower is bigger than taṭāka and is decorated over it; it is supposed to be the best head ornament.

Padma:—This golden ornament, in the shape of lotus studded with gems also is adorned on the head.

Chūḍika:—A golden ornament looking like beautiful flower studded with big ruby, or blue stones and having hanging pearls is called chūḍika.

Mukulam:—This is an ornament in the shape of pichumanda fruit; made with pearls, blue stones, ruby, cat's eyes and emerald. It is used to decorate the corner of the ear by women with great fancy and liking.

Śārika:—This is a neck ornament for ladies consisting of chains of nine or ten layers of big pearls with a big blue stone in the front.

Bāhuvalaya:—This ornament made of gold in the shape of lion face studded with gems, blue stones, pearls and cat's eye is decorated on the arms by the women.

Chūḍakam:—This ornament worn by women on wrist, is made of small gold pearls and full of valuable gems and pearls.

Ardhachūḍaka:—The chūḍaka made in the shape of crescent.

Kāñchīdāma:—This ornament made of gold studded with gems, golden bells placed at a distance of four inches is decorated by women on the girdle; it makes sweet sounds while walking.

Pādachūḍaka:—The ornament made of diamonds in the size of a janghakānda and set with different gems; it is adorned by women on the feet.

Kaṭaka:—A golden chain joined at three places with screws, having four to eight golden bells all around, studded with bright gems making sweet sound, is called kaṭaka. It is worn by the queen on the ankle.

Pādaghargharika:—Three, five or more layer of chains studded with gems, joined with screw; making sweet sound of twinkling of bells is called pādagharagharika.

Rāṭhaka.—This ornament is like the above ornament only, but is devoid of sound.

Andhuka:—The kaṭaka made in a curved style is called andhūka.

Yamalā:—This big golden ornament is worn by women round the middle finger of the feet and makes loud sound (*3.8. V. 1099-1126*).

Next, Sômeswara describes ornaments for men.

Sēkharam:—This ornament made of gems is adorned by the king on the head.

Mukulam:—This head ornament covers half of the head/hair only.

Śirôvēṣṭnam:—An ornament which covers the whole of the head is called śirôveṣtnam.

Dalakam:—An ornament made of gold fixed with tail of lion, pearls and gems.

The king who thus decorates himself with different types of precious gems with respect and honour, will get the blessing of the gods and goddesses presiding over the gems; and obtains fame and wealth. Further, he enjoys the beautiful ornament as per his desire and taste, makes his queens happy. This is called bhuṣôpabhôga (*3.8. V. 1127-1131*).

ĀSANÔPABHÔGA

King Sômēśvara describes in detail, different types of seats which are to be used by the king. It is stated that the wood of champaka, āmra, madhūka, pansas, uḍumbara should be used for making the seat of a king.

Maṁgalāsanam:—A big seat, square in śhape, having four legs and decorated with gold beautifully.

Pavitrāsanam:—A seat made of wood of srīparṇa, measuring one hastha only without any decoration of gems and is auspicious.

Majjanāsanam:—The seat made of daru wood with four legs and is used for taking bath.

Sukhāsanam:—This seat made of bricks with supporting back, provided with cotton-cushions and covered with the feathers of swan looks beautiful and gives comfort.

Pattagahvikam:—A spacious seat having cushions made of fur of sheep and covered with different coloured cloth.

Bhūsayyāsanam:—The pattāgahvikāsana covered with feathers of swan and white cloth is called bhūsayyāsana. This is used for enjoying music, instrumental music and pleasant discussion.

Lôhāsanam:—The seat, including the legs is made of five, seven or nine metals and the cushions also are covered with nets of the same metal and stuffed with cotton.

Dhārāsanam:—The seat made of wood with four legs decorated with elephant's tusks and with a back support made in different colours and shapes.

Siṁhāsanam:—A seat made of the best gold, the top/upper part of which is decorated with eight roaring lions and lower part with three gems is called siṁhāsana. It is used by the king for sitting in the court only; it is the most respected and loved seat by the king.

Pūtāsanam:—This spacious, auspicious and comfortable seat is used by the king while offering worship or for religious purposes.

Thus, enjoyment of different seats and cushions by the king as per the occasion and mood is called āsanôpabhôga (*3.9. V. 1132-1150*).

CHĀMARABHÔGA

King Sômēśvara describes the chāmarbhōga as follows: While the king is sitting on a beautiful, comfortable, spacious and cool seat shining with gems, in the hall decorated with golden pillars, beautiful wall paintings and covered with many coloured carpets and in the courts halls, he should be fanned with chāmara which looks pure like the moon of śarat season. The tail of chāmara animal or the feather of peacock which shines like gems, fitted with silver handle is used for increasing the beauty and glory of the king and that of the court besides giving comfort to the king by drying the sweat. The chāmara should be waved by specific women only. The black lady of Kuntala dēśa should fly the wisk made of kūrchaka while beautiful women of Sourdēśa are to be engaged to fan the chāmara made of different coloured silk cloth. While some other one waves the fan of copper plate, a lady with thin waist should fan the palm leaf. Thus being fanned by women of different countries, the king enjoys the cool air/breeze produced from fans made of (1) chāmara, (2) peacock feather, (3) different coloured cloth bended to round shape (4) copper plate and (5) leaves of palm tree (*3.10.V. 1151-1160*).

ĀSTHĀNABHÔGA

King Sômēśvara under āsthānabhôga describes the enjoyment of the āsthāna-audience in the court by the king.

The king should sit on the throne placed in the assembly hall (āsthāna), being served by the chāmara and vyāli and ask his

pratīhāra to send a sarvāhvāna (general invitation) to all to attend the court.

First of all, the daivārika goes to the harem of the king and brings the royal ladies in the palanquin covered with beautiful curtains; under the shade of colourful swinging royal umbrellas and flywisks. While the beautiful royal women arrive in the court, other royal employees/servants also enter the court. The sanvādika (staff bearers) who attend on women's apartments carrying stick made of teak wood or cane follow them, the chief duty of the staff bearer being to warn people "Go away, Go away" showing his index finger in order to make the way for the palanquin to pass through the crowd. Some times the palanquin is taken on a route where there is no crowd. The ladies of the harem, according to their position arrive at the assembly on horses, on mares or on foot and occupy their respective seats on all sides of the throne except the front portion. The ladies wear ornaments like sīmanta, hansatilaka studded with pearls, emerald, bluesapphire and cat's eye; mukula in the corner of ear; the kuṇḍalas of gems on the ears; flowers on the hairdo; ornaments made of gold, best pearls, gems, chains shining with precious gems around the neck; ornaments of gems on the wrist; rings like mudrika and chuḍika studded with different ratnas on fingers; nūpura, pādakaṭāka, kinkinijāla with small bells and gold pearls on the feet. Thus, decorating different parts of the body wearing the best clothes and kanchuki of thick cotton; applying lēpanas like srīkhanḍā, kumkuma, on the body; kastūri on the face and flower garlands on hair and auspicious marks in different shades on the forehead; full of beauty, the ladies arrive. Their eyes generally turn towards the king or they cast occasional glances in order to keep him in a pleasant mood (*3.11. V. 1161-1178*).

At this stage Sômēśvara describes the striking characteristic of women of different territories of his country. Women from Kuṅtaladēśa have curly hair, Draviḍa women have big breasts; ladies from Lāṭadēśa have red lips; ladies of Maharaṣṭra have long faces; the Āndhra women wear the upper garment in apmarga style and the ladies from Gujarat wear the blouse (kaṅchuka) in a falseway. Some women attract the king by the sounds of their feet ornaments; some with their gold ornaments, yet some other with their gem ornaments, some other with their pearl haras on chest. Some attract with the movements of their body; some with good looks; while some with their beautiful dress make the king happy. Some wear green or blue coloured dress, some thrill the king with the fragrance of the flower combinations put on by them like mālika, mallika, champaka, mālati, utpala, surabhi, kunda, (*3.11. V. 1177 to 1185*).

In this connection the women are described in detail by the king. Some ladies are with red lips, delicate hands, round shoulders, nails like ketaki flowers; some are with thin waist; broad breast; wide hips, beautiful neck or beautiful thighs; yet some have delicate feet. Some have golden complexion while some are black beauties; some have the complexion of champka flower while some look like lotus flower; some have white complexion yet some have bright complexion. Some ladies have black hair like bees; some have beautiful cheeks; some have beautiful nose; some have beautiful teeth like seeds of pomegranate. While some walk like swan; some have eyes like that of deer; yet some have the voice like that of cuckoo. Ladies gathered in the court are of different ages; bālā, abalā, yoṣitā, mugdhā, vara and madhya; and all try to attract and win the heart of the king. But just like the bee which though attracted by kētaki flowers does not go nearer to them, the king should also smile at the ladies from a distance only (3.*11. V. 1186-1200*).

After the entry of the ladies of the harem and other invited women, the princes modestly bowing to the king enter the court to take their respective seats in front of the king. The purôhita dressed in white, wearing gems studded kuṇḍalas takes his seat near the princes. Then the amātya, mantri, and sachiva who form part of seven aṅgās of the kingdom enter and sit in their proper places on being ordered by the king. Then the maṇḍalādhīśvaras, governors of the districts, provinces and sāmantākamātyakās (the feudatory princes or their ministers) are made to enter, who on being requested, sit in front of the king, on his right and left sides in their respective seats. Then the officers of the state enter and sit in their respective seats. They are 1. Dēśādhikāri 2. Grāmādhikāri 3. Dharmādhikāri 4. Arthādhīkāri 5. Kāmādhikāri 6. Kôśādhikāri 7. Balādhikāri 8. Durgādhikāri 9. Vastrādhikāri 10. Bhūṣaṇādhikāri 11. Niṣkādhikāri 12. Varṇādhikāri 13. Tulādhikāri 14. Mudrādhikāri 15. Mūlyādhikāri 16. Ardhādhikāri 17. Dūtādhikāri 18. Dusṭādhikāri 19. Tīrthādhikāri 20. Nāvādhikāri 21. Mārgādhikāri 22. Dvārādhikāri 23. Bharādhikāri 24. Dīpādhikāri 25. Aśvādhikāri 26. Dūsthādhikāri 27. Malladhikāri 28. Aṅgādhikāri 29. Yôdhādhikāri 30. Dēvādhikāri 31. Chhatradhikari 32. Śastrādhikāri 33. Dānādhikāri 34. Gajādhikāri 35. Asvadhikāri 36. Rathādhīkāri 37. Prāṇādhikāri 38. Chāpādhikāri 39. Mṛigadhikari 40. Paksyadhikari 41. Snānādhikāri 42.Tôyādhikāri 43. Sudadhikari 44. Mudradhikāri 45. Chhatrādhikāri 46.Dīpādhikāri 47. Tailadhikari 48. Gavadhikari 49. Vasadhikari 50. Kṣīrādhikāri 51. Karmādhikāri 52. Śayyādhikāri 53. Kāntādhikāri 54. Putradhikari 55. Vidyadhikari 56. Vādyādhikāri 57. Yôgādhikiāri 58. Nṛityadhikari 59. Chitrādhikāri 60. Parṇādhikāri; Sarmyādhikāri 61. Sainyadikāri 62. Śulkādhikāri 63. Dhānyādhikāri 64. Sudhādhīkāri 65. Vastrādhikari and Aśmādhikāri (*3.11. V. 1207-1223*)

All officers wear fine coats of long sleeves embroidered with gold, turban and golden ornaments. The Betel-nut-bearer and trust-worthy swordsmen who have conquered their passions should stand attentively near the king (*3.11. V. 1224-1226).*

The professional people like bhaṭṭa, chāraṇa, vandi, māgadha, vaitālika, chāṭukāra, vādis, vāgis who utter the auspicious words "victory to the king". kathakās, kavi pāṭakas, vāggēyakāras, gāyakas, prahasakas; players of instruments like flute, vīṇa, drum, as well as the dancers, actors, astrologers, yôdhās, sūras, sūtas, mallas, and aṅkas praise the king and make him happy. The king should feel happy and content with the dedication and obedience of the servants. The whole assembly in the court hall eagerly looks at the king as they would look at the moon that rises on the first day of the month. Then the king orders the door keeper to summon the smaller kings who have come to seek his protection, to appear before him. Immediately on entering the hall, the newcomer should prostrate himself before the throne, whereupon the king sympathetically asks him to get up and take his seat. When he seeks protection, a seat befitting his position should be given to him with due respect; comfort him with kind words and present him fine clothes, gold ornaments, jewels, horses, elephants, villages, cities or even small countries and make him to stay in the best house. In the same way, the king should please the princes, ministers, warriors, officers, scholars, favourites, good people, servants and those who can amuse and excite mirth with sweet and pleasant talk and plenty of gifts. He makes some happy in heart only. Then leaving the court hall, the king goes to the pleasure house in the company of women (*3.11. V. 1226-1240*).

PUTRABHÔGA

King Sômēśvara while describing the putrabhôga, narrates all samskāras like garbhādhana, pumsavana, sīmanta, jātakarma, nāmakaraṇa, annaprāsana, karṇabēdha, chūlakarma, mouñjībandha, vidyārambha, gôdāna, samavartana, and vivāha. He begins the narration with ṛitusaṅgamana, which means enjoyment of the queen by the king after third day of her periods, upto sixteen days, on even days and avoiding second and fourth tithi, for begetting a son; and on odd days for a girl child. It is further stated that due to excess of raktadhātu girl child and due to excess of śukladhātu male child is born (*3.12. V. 1245-1247*).

When the conception takes place, the cheeks of the lady become pale and stomach grows in size. Since it is believed that a son will relieve the father from suffering of punnāma naraka, the king should perform the puṁsavana ceremony to the queen in the middle of 3rd month of pregnancy in order to give birth to a son. On the day of śravaṇa, mṛigaśira, hastha, pūṣya, punarvasu and mūlanakṣhtras, specially when it falls on sunday, tuesday and thursday, the puṁsavana should be performed by the king in the midst of vedic mantras by applying mixture of ghee, māṣa and yava to the queen, as the life will arise in the embryo at this time. It is believed that a son who can relieve the king from punnamanaraka will be born only after the performance of this rite (*3.12. V. 1248-1253*).

In the seventh and eighth months of the pregnancy, another rite, sīmanta is to be performed which has eight auscipious (maṅgala) qualities/features .

In the seventh and eighth months of the pregnancy on the day of punarvaśunakshatra, sīmanta is to be performed. In this ceremony a

garland made of uḍurṁbara fruits is decorated around the neck of the pregnant women; the sharp-end of a thorn removed from a tail of śalali is held on the top of the (head) women. Then the Vaiṇika plays vīṇā and sing harmoniously the sāmarāga while the brāhmiṇs utter the auspicious letters and words of sāmamantra. Instruments like patah, tūrya and other mahāśbdas are blown; aṣṭamaṅglas are played and festivity is observed. Then important brahamins are given horses, cows, gold, dress and land. The rite is performed for begetting healthy and beautiful child (son) after the completion of the ninth month (*3.11. V. 1254-1258*).

Soon after the child is born, the king is to perform jātakarma ceremony in his house giving honey and ghee by his index finger as well as holding a gold needle, to the mouth of the child for sucking. Then the mother should give her milk. On this occasion, the king offers āyurvṛadhakaśrādha, an auspicious rite performed on all happy occasions. The jāṭakarma could be done at any time either early morning, evening or night time on the day of three uttaras or mṛiga stars. Then the brāhmins are to be offered gifts. This will give beneficial results to the child (*3.11. V. 1259-1261*).

After the twelfth day of the birth of the child, on a good day, thithi, and lagna, chosen as per the rāśi of the child nāmakaraṇa ceremony is to be performed. Generally, the nāmakaraṇa ceremony should be performed on the day of mṛigaśira, chitra, anūradha, hastha, aświni, rôhiṇi, rēvati, śwāti, mūla, puṣyami and other auspicious stars. The name of the baby should have the suffix of siṁha, mallā, bāhu, pāla, varma, perākrama, sēna, chandra, kēśari and other good and auspicious names as per the family background and liking of the parents/king (*3.11. V. 1262-64*).

In the sixth month of the baby, the annaprāśana ceremony is to be done to the baby on the day of monday, thursday and wednesday when the stars like rēvati, rôhiṇi, hastha, puṣyami, śrāvaṇa, uttarātriya are on auspicious tithi and lagna. The unclear words of the baby should be heard on that day. This ceremony is associated with the intelligence of the child (*3.11. V. 1265-67*).

At that stage, the king enjoys the half spoken words and the embrace of the baby around his neck. He enjoys the delicate steps of the prince while walking, holding the hand of mother; he attracts the child by offering fruits; and takes the child from the lap of the mother; some time makes the child sit on his lap or puts on his heart (bosom); at times carries on his shoulders, at times even takes the child for a ride on the horse back. The child is decorated with rakṣāmaṅtrapatra covered by lac, ornaments of coral, nails of the tiger, and small counches around the neck; bangles made of five metals on hands; with golden bells on legs and wrist; with karṇapāli and kuṇḍalas on ears; and with asvaśthapātra like decorations on the head. The child with delicate feet runs here and there, from father to mother; then the king embraces the child and kisses on the face and enjoys the comfort of putrabhôga. King Sômēśvara describes such baby as Balakṛishna and as Bālaśhiva, who saves the father from naraka. The child who always laughs, having a body clad with mud and dirt is like Śhiva Gaṅgādhara and the father who enjoys the touch of such is a very lucky man (*3.11. V. 1268-77*).

In the second year of the child karṇabēdha ceremony should be performed on the day with stars of punarvasu, dhaniṣta, rēvati, śrāvaṇa, mṛigasira, uttara, hasta, puṣya, aświni, or any auspicious day, tithi and lagna, according to kuladharma (*3.11. V. 1278-79*).

In the same year as per the tradition of the family, on an auspicious day chūḍakarma is also to be performed (*3.11. V. 1280-1282*).

In Mānasôllāsa, upanayana is referred to as mouñjībandha or vratabandha, This ceremony is to be performed in the eighth or twelfth year of the boy as per the family tradition on any sunday, monday or friday in the constellations aświni, rēvati, mūla, jyesṭa, śrāvaṇa, hastha, puṣya, stars; so that intelligence will be bestowed on the prince.

On wednesday, thursday or friday when either of ārdra, śrāvaṇa, svāti, chitta, hasṭa, mūla, rēvati, āślēṣ, punarvasu, dhaniṣṭa, aświni, puṣyami shines, the prince should be initiated into education. The prince should learn all the branches of knowledge from great teachers who come to the palace and teach the vēdas, śāstra; and riding of horse, elephant and chariots. The king feels happy when the son is successful step by step in all the fields. Besides, subjects like tarka, kāvya, vyākaraṇa, dharmśāstra, kaḷas (fine arts), dhanurvidya, svaraśāstra, bhūmibala, dhriḍāpāta, dūrāpāth, lagḥusaṅdhāna, vichitravyaghna, lakṣya, chāpavidya, and allied sciences are also taught.

On the day of budha, guru and sukra, when the grihas are strong, vidyārambha is to be performed by the king to his son for imparting training in Vēdavidya, Śāśtravidya; perfect training in the riding of elephant, horses, and chariot; in the science of weapons as well as in the use of the same. The king should supervise and examine the skill of his son in controlling and using of the horses and elephants; his strength, capability, skill and efficiency in śruti. Further the king should test the aiming at the target, holding the

bow; leaving an arrow, hitting the target at a distance, at short distance, different types of hits, pulling back the bow thread, besides the concentration in the use of bow and arrow in the hand; hitting the target from sound; boldness and bravery in the use of various methods of khaḍga, kunta, gadā, chakra, śūla, kṛupāṇa, daṇḍa so also escaping from the blows of the opponents. The king should also examine the clear voice, movement of foot, shoulder, hand, and jumping in mallayudha by his son. The prince should be more skillful in riding and controlling the horses and elephants. The king feels thrilled and contented at the touch of such son who is able, handsome, intelligent and well versed in all śāstra; and who is dharmgna, śuci, dhīra, devoted to father and hard working. Since such a boy will be his successor to the kingdom.

The king being happy with the learning, success and skill obtained by his son in different fields of knowledge, donates elephants, horses, land, villages, money, clothes and gold lavishly to the teachers who taught the prince all the above branches (*3.11. V. 1286-1304*).

After completion of the education, when the prince attains the youth, auspicious rite like gôdāna and when he is ready to get married and enjoy the life, samāvartana are to be performed.

According to Sômesvara, the king should choose for his son, as bride such a girl who is beautiful, delicate; born in good family, of the same caste as well as having best and noble qualities. On the day of bright fortnight, the prince is decorated with ornaments studded with gems, alongwith maṅgalakstas as bridegroom (vara) in his house.

To participate in the marriage ceremony, the king goes along with his party to the house of the bride, which is decorated with

gateways, paintings, having covered pillars, cowdung coated ground; and a maṇḍapa and vēdi decorated with flowers.

The bride and bridegroom after entering the vivāha maṇḍapa first offer nāndī-mukham srāddham (worship of the kuladēvatas). The puṇyāhvāchanam is uttered. The bride is honoured by offering madhuparka, is dressed in white clothes, decorated with mudrikā and is brought to the vēdi. A mixture of jīra and rice is placed in the hands of the bride and the bridegroom; the bridegroom faces the east direction, while the bride faces the west. When both enter the maṇḍapa thus, a white cloth is placed in between the two as a curtain. The mixture of jīra and rice held in their hands is dropped while both look at each other. Then the curtain is also dropped. Then the bride holds the dakṣhiṇa hastha of the bridegroom and the father of the bride offers kanyā with water to the groom. Both bride and groom are tied together with five layers of thread; they circumambulate (pradhaksaṇa) five times to each other, then the thread is removed/dropped carefully downward and removed from beneath the feet of both.

Then, bangles smeared with kumkuma (sindur) are placed on the hands of the bride by the groom and homa is performed; around the homa the groom circumambulates three times holding the little finger of the bride while the bride follows the groom behind. Afterwards, both walk seven steps, on small heaps of rice and come back to their seats. The bride now sits left side (vamabhaga) to the groom. Thus, the ritual part of the marriage is over as they become pati and patni (*3.12. V. 1305-1323*).

Then, all the servants are satisfied by giving clothes, gems, golden ornaments, elephants, horses, cows and buffaloes etc., on this

auspicious occasion, the brāhamiṇs are offered clothes, ornaments, gold and made happy.

All that time, instruments are played hormoniously; mahānāda and sweet sounds are blown with śankha; auspicious songs are sung, vedic mantras are chanted. The vandi and māgadha utter auspicious words, blessings and sing jayamāla. At that time, the bride and groom garland each other with jayamāla. Thus the whole atmosphere is full of joy and with auspicious signs. The invitees are made happy by offering good/tasty food, drink and betel.

While the menial class is made happy by giving drinks (madya) and intoxicants, the cattle-keepers are made happy by giving plenty of grass and other items.

The marriage ceremony comes to an end after four days (*3.12. V. 1324-1330*).

On the night of the fourth day the bride and the groom are adorned with the dress and ornaments and seen off to the place of bridegroom. The procession consists of elephants which are decorated with sindūr, golden bells creating sound, flowers and chāmaras. The female elephants decorated with puṣpaka are used for carrying the ladies and other court dancers. The whole procession is followed by large number of servants. Amidst the pañchamahāśabdas in a happy atmosphere, the prince brings his bride to his capital while the women of the capital perform varapūja. The prince brings his bride to his palace on the royal elephant and helps her to come down from female elephant, then both bow to the feet of his parents (king and queen) and take blessings.

The king thus enjoys his son's marriage ceremony happy married life with a beautiful and the best woman. The enjoyment of

the child hood, training, education in different fields and marriage ceremony of his son by the king is called putrabhôga (*3.12. V. 1230-41*).

ANNABHÔGA

According to Mānaśôllāsa, the king should take his food alongwith relatives, ṛnaṇḍalādhīsas, commanders, servants, dependents, good people (friends), as well as with those who are well versed in dance, music, instruments; invited guests; and in the company of his sons, grand sons, great grandsons. The king should take healthy food which consists of five basic varieties and tastes: bhôjyam, bhakṣyam, pēyam, lēhyam and choṣyam (*3.13. V. 1341-1345*).

The main (staple) food consists of rice, which is of eight varieties: (1) raktaśāli (2) mahāśāli (3) gandhaśāli (4) Kāliṅgaka (5) mundaśāli (6) sthūlaśāli (7) sūkshmaśāli and (8) sāṣṭika.

1. Raktavarna śāli—the rice red in colour.
2. Mahāśali—the rice big in size.
3. Gaṅdhasali—the rice with fragrance.
4. Kalingaka-the rice produced in Kaliṅga dēśa.
5. Maṇḍasali,
6. Śūkshmaśāli-the rice which is small in size.
7. Saṣṭika-the rice grown in sixty days.

Sômēśvara gives the methods of cooking of many dishes for the royal meal (*3.13. V. 1346-1348*).

After giving the variety of rice, Sômēśvara states that dhānya is to be pounded again and again to get refined; dust, grass and

particles are to be removed carefully out of rice; husk is also to be removed; then the rice should be washed again and again with plenty of water and kept for some time till it becomes white like kunda flowers; then it should be cooked either in a copper vessel or in a earthen vessel, on slow fire with 3 times more water and covering with lid or cloth. When the water boils, bubbles and steam come out, the rice is to be stirred with laddle again and again to examine whether it is cooked tender and soft. When the rice is a bit hard in the middle, milk or ghee is added to it and removed from the fire. At times the remaining water, maṇḍam (gravey) is removed from the pot by tieing a cloth to neck of the cooking vessel. In case a little maṇḍam is still there, the cooking vessel should be kept on the fire place till it evaporates. The food thus cooked is fit to be eaten by the king (*3.13. V. 1349-1357*).

Sômēsvara gives the method of preparation of sūpa (soup) or the essence by cooking all types of pulses—the red gram, chana, black gram, green gram, masoore, rājamadgara, rājma, full or broken as per choice. An expert cook grinds the pulse into pieces, removes the husk with the help of winnowing fan, puts it in water to remove the dust and then cooks on slow fire; finally hiṅgu (asafoetida) water is poured on it. In order to give it (dal) colour rajani powder (turmeric) is added to. While cooking the pulses, water should be poured again and again stirring it; salt is to be added as per taste at the end. Plesent smell, smoothness, good taste and lightness are added to the food on account of pulses cooked thus (*3.13. V. 1358-1364*).

Pulses as a whole are cooked without adding haridra powder but only by adding hiṅgu water. A good cook prepares other pulses as described earlier washing again and again and cooks with equal

amount of water on slow fire and adds hiṅgu water and spreads the pieces of ginger on the top (*3.13. V. 1365-1369*).

The big egg plant (vārtikam) is to be fried in oil till becomes soft, then the seeds of bisachakarika and priyālasa are added and stirred well with laddle again and again while adding water little by little according to requirement (*3.13. V. 1369-71*)

King Sômēśvara further gives the cooking of pulses with meat also. Bits of flesh or fat or liver of sheep are added to the pulse when it is about to be cooked; then, pepper powder is also added. After putting down the vessel from the fire, the powder of nagaram, is added by stirring with laddle. The śyāmaka, kanganivara grain and gandhaśāli rice or any other quality of rice is mixed with the above prepared pulse (*3.13. V. 1372-74*)

It is directed that pāyasam should be prepared from the milk of the she buffalo who has delivered a calf long back; such pāyasam is pleasent to look at and tastes and smells good.

Wheat is to be washed well, dried in sun light and ground into soft flour ; the husk is removed by sewing; and a little ghee, salt and milk is added; then the whole mixture is blended well in a wooden plate by adding little milk and by using both palms; beating well and made into dough (*3.13. V. 1376-1378*). Small balls are made out of this wheat lump by applying oil to the palm; each is spread by beating between two palms till it becomes thin like white cloth and fried on hot pan; when it is cooked immediately should be removed before it is charred. At times, four balls are made at a time and fired on red hot charcoal as above; these are called aṅgārapôlikas, these are liked and relished, when carried slightly (*3.13. V. 1375-82*)

The wheat balls without spreading are fried slightly in well heated oil and turned over; this item is called pôlika. But when the

balls are cooked in well heated, deep oil till these become golden yellow and hard, are called sôhalā. Another item pāhalika is prepared as above but cooked soft till it is yellow in colour; the patrika also is cooked by spreading the above ball a little on the pan and by adding oil. For the preparation of another item, flour is cleaned with a winnowing fan and grains are removed; then milk, ghee, sugar, powders of ilāchi, maricha are added. Then, the mixture is mashed well, made into small balls and cooked in ghee. This item is called gôlamu. Yet another item uḍumbara is also cooked thus (*3.13. V. 1383-1387*)

The gram is broken and grinded to a soft paste by adding water; hiṅgu, salt, sugar, marichi and ilāchi powder are added to it and made into balls; these balls are slightly spread and cooked; it is called pūrikā. Other types of pūrikā are also cooked thus. The gram of harimanyam is made into pieces and mixed with hiṅgu, jeera, salt, ginger and harīcha; mended well and made into a lump. The small balls made out of it are cooked on pan, it is called vēṣtika (eatable). The broken gram also is mixed with the above items and the mixture is spread on hot pan along with oil; this is called dhôsaka. The dhôsaka can be made with the pulses of black gram, rājamāṣa and baṭṭaṇa. Thus an expert cook prepares in different styles, with the pulses of baṭṭaṇa, grams and etc. The pulse is broken into two, powdered and mixed with water and salt, mended well with ghee and powder of niṣpava, the mixture is fried in deep oil till golden yellow in colour; this item is called kaṭakarṇā (*3.13. V. 1388-1396*). The black gram is broken into two pieces and soaked in water and washed with plenty of water till the skin is removed; then the gram is removed from water and grinded with grinding stone using full strength and force; stirred well by hand after removing the paste into

a vessel kept for a while or a full day till the batter ferments. Then the batter is kept in a cloth and tied; a hole is made in this cloth, thus causing/letting the paste fall into the oil; thus the waṭikas are prepared. When the item is cooked, removed from oil, it is seasoned with mixture of marīchi powder, jira, hiṅgu which is fried in ghee. Tender, white, cool and good looking iḍarikas are made by spreading thick and round lumps of paste of black gram. The same made into round cakes (blocks) with five or seven holes and cooked in hot oil till became red; this item called ghārikās is the best of all eatables. The ghārikas made without holes are soaked in sugar syrup. In another method vaḍikas are dipped in water mixed with marichi, ilāchi powder or in rice cooked water. In another method vaṭakas are soaked in the mixture of fermented āraṇala powder and curds, sprinkled with black pepper, salt, ginger, jeera, dhānyakam, dried ginger and slit green-mirch; then the whole mixture is stirred well and cooked till thick. Then it is removed from fire and dressed by sprinkling the marichi powder and seasoned with hiṅgu; these vaṭakas taste well. In this connection it is stated that any eatable or item soaked in water or any liquid is called vaṭaka (*3.13. V. 1397-1408*)

For preparing another eatable sour butter milk is added to a slightly hot milk, then the whole mixture is poured in a cloth and hanged; so that the water drips down and the residue remains in the cloth; to this rice flour is added in order to make it a dough; small balls are made out of it in different shapes and cooked in ghee and placed in sugar syrup. Finally the powder of ilāchi is added to it. This item made of milk is easily digestible and tasty to eat. It is further stated that the sugar syrup should always be made in copper vessel only. When the syrup is half done, butter milk is to be added

so as to remove the dirt in the form of black scum which floats over. The syrup is filtered through a cloth again and again. When such a syrup is slowly cooked it is called pēya; it looks like honey, tastes good to drink (pēya). The person well versed in the preparation of khaṇḍapāka can make it in different styles and shapes. The purified sugar is, added to the milk and stirred again and again till it becomes kharpāka; then the well boiled liquid is removed from the fire; nagaram, tikṣamôla, karpura, kēsar and ilāchi are added to it and the dough is made into small pieces in different shapes. This item is called varṣhālaka (kôya) (*3.13. V. 1409-1417*).

Sômēśvara while dealing with non-vegetarian food, states that only a specific part of each animal's body is suitable for eating. It is stated that meat of a pig is soft and sticky; that of sāraṅga is healthy; of the black-buck is sweet, tasty and paletable; that of the deer is good for health (padhyam); while that of rabbit is dry; the meat of sheep is heavy but tasty and that of a goat is light. Further, fish meat gives heat and energy. The meat of sakuna bird is very light while that of ruru and saṁbra is very nutritious, healthy and increases appetite. Besides, there are variety of meats which are nutritious and tasty.

However, the meat of an animal which is weak, diseased, old, tired; died of drowning, exhaustion and poison; the meat which is rotten and eminates bad smell should be avoided (*3.13. V. 1417-1422*)

The different parts of the body of animals which are useful for cooking are also given by Sômēśvara. Meat from the back side, lateral sides, inner and outer sides of body of the animal; meat from hind parts, soft part of root of tail, thighs, stomach, intestine, lower abdomen; heart, lungs, eyes, tounge, ears, brain; feet, horns, claw,

fat, and skin are the best parts to be cooked and eaten (*3.13. V. 1421-1426*)

Next, King Sômēśvara gives recipies for the prepartion of various meat dishes. For the preparation of any dish of meat of pig, it's body is to be covered with white cloth and boiled in water till the hair is weakened and could be removed easily; or could be cut with a pair of scissors. In another method sticky mud is smeared over the body of the pig and burnt with fire of the grass spread over the body. Similarly, a goat is covered with dry grass and burnt, then cooked well. When the meat becomes stiff, should be washed with good water till it becomes yellowish white like lotus stalk, cut into pieces and put in a vessel filled upto the brim; sārīphala and sôṭhi are added to it and then pierced through iron spites and roasted on plenty of red coal from distance till oil drops slowly from the flesh of the animal (suṇṭakas). Afterwards, marichi powder is spread; if required, sour substance also can be added for taste. In another method, sôṭhi powder is added after frying on fire without burning the skin; it tastes like amiṛta. In the preparation of another dish, the fatty portion of the pig, still wet is mixed with sôṭhi powder and made like palm leaves (chakkalika); sugar, curd, ilāchi and karpur are added to this fatty portion; and fried. Sometimes to the fat or the meat, rajaka, mātuluṅga, kēsar, are added; seasoned with hiṅgu and made into small balls which are to be spread with a rolling pin; these are kept in curd or fried in ghee; sugar and ilachi are also added. In another method, mātuluṅga kēśar, rājakam, saindhvam, marichi and ginger cut into pieces similar to kēśar, are added and seasoned with hiṅgu. Even sour substance is added at times. In another method, chakkalika is added to curd, or sour item like juices of anār, āmalakā paste or juices of mātuluṅga, bījapura or uḍuṁbara fruits, according to one's taste (*3.13. V. 1427-1443*).

In thẹ preparation of meat dishes, for getting good smell, dry coriander seeds, jeera, and hiṅgu; for giving colour harīdra; for good taste the powder of saindhvam, visvamarichim are sprinkled over the food and covered with clean cloth and mixed slightly with oil. These items are put in a mud pot and stirred with laddle and cooked for a while on slow fire by a skilled cook, till the meat pieces become tender. After adding sôthi, the above mixture is stirred well and removed from fire when it is ready. Then, it is seasoned with jeera, hiṅgu and śisidhūp and nakadhūp; pieces of chaṇaka (gram) made in equal size; niśājīraka, sôṭhi, hiṅgu, and dry dhānyakam seeds. For the preparation of another dish, pieces of meat made equal to ginger pieces are fried in hot oil, and green gram is mixed with it. The soft meat and tender niṣpava, slices of onion and garlic are mixed and cooked; as per individual's taste sour juice is added to; when the juice evaporates, the meat is removed from the fire and seasoned. In another method the meat is made into pieces similar to that of badarifruits, and mixed with spices mentioned earlier and fried in hot oil. In another style, the pieces of vārtika (brinjal), muli, (radish) onion are cooked on low fire, ginger, the spices of vaṭaka, mēṣaka, kasmārdana are added to it and cooked; different types of juices are added as per the taste; this item is called kavchandi (*3.13. V. 1444-1456*)

Yet in another style the meat is cut into pieces like āmla fruit and placed in water of ajika along with adraka and boiled; then sōthi, sour substances, salt, powder of methi and dhānyaka, and green dhanyaka are added and cooked well. Then, removed from fire mended well by adding ghee, garlic and hiṅgu and closed with lid for sometime then served. This item is called puryālākhya (*3.13. V. 1457-1461*)

The pure meat removed from the back side of the animal is considered to be the best one; it is cut into pieces similar to those of ghansāra fruit and holes are made all over, according to taste hiṅgu, harĺdra, adraka are added and pieces are pierced though iron rods, and fired on live coal, turned around again and again; when it is ready salt and mārichi powder are spread over the fired meat pieces. This item is called bhaditrakam, it is tasty, light, wholesome and is an appetizer. The pieces made in the begining of the preparation of the above item are prepared into lump or gravy and placed in a vessel with sour material and hiṅgu; to that mixture juices of ginger, dhānkaya and powders of jeera and methi are added; the whole mixture is cooked with ghee till the liquid dries up; oil is spread over and marichi is added. This item is called haṇḍbhaḍitrakam. The shoulder of sheep is cut and its blood is poured into a vessel; small quantity of salt is added to it and stirred with hand spreading the palm. When the net of vains are separated, pure water is poured into blood and closed with a lid. The meat from the thigh is cut with knife, vains and glands are removed and meat is made into small pieces like betel-nuts; cleaned and cooked with any sour substance. Before it is fully cooked the blood removed earlier is poured on this meat and when is completely done it is removed from the fire and seasoned with hiṅgu and jeera; then comphor, ilāchi and marichi powder are also spread over it. This meat item is called kṛisṇapākam (*3.13. V. 1462-1475*)

The meat fried on live coal is kept on clean cloth and minced into small pieces like seeds of til; mātuluṅga kēsar, ādraka, kēsarāmla, ghrinjan (carrot), jeera, marichi, hiṅgu powder and saidhavam are mixed with it and finally seasoned with hĺngu (*3.13. V. 1476-1478*)

Raw meat is washed with hĩngu water and salt; ground well and small balls are rolled out of it and stuffed with already prepared dry meat and fried on red hot fire. This item called māmsavaṭaka is tasty, looks beautiful and is an appetizer. When the same balls are fried in deep oil it is called bhūṣikavaṭaka; if this meat is rolled with wheat dough and fried on a pan but not a deep fry, it is called kôśali (*3.13. V. 1479-1482*)

The top part i.e. stalk of a brinjal is cut off and seeds are removed by scooping and the space inside is stuffed with the above minced meat and cooked in oil on light fire. This item is called pūraṇabhaṭṭaka. In the same way the fruits of kôśatika, kanda, mūlaka are also stuffed and cooked. In another method, the raw meat is made into good paste and mixed with saffron, made into small balls and fried in deep hot oil. The meat is put inside the red hot coal and cooked intelligently till it is properly done; this item is called baṭṭimakam. The entrails of an animal are cut into pieces and cleaned thoroughly with water. The pieces of fat and meat, are put in water mixed with rājika and kalkaḍi; small pieces of ginger, any sour item, salt as per taste and hiṅgu water are also added. Then the whole mixture is cooked till a little gravy is left and the vessel is removed from fire. This item is called pañchavarṇi. It is beautiful to look at with different coloured juices. Yet in another method, the intestine is washed with water and kept on metal rods (grill) and fired on red hot coal till it becomes hard and crisp; then marichi powder and salt are sprinkled over it. This item is called antraśuṇṭhaka; it makes (causes) cracking sounds due to its crispness (*3.13. V. 1483-1493*).

As done earlier, the blood is thinked and mixed with juice of lemon, ginger, jeera, hiṅgu, marichi, dhānyaka and salt; then fat also is added and whole mixture is stirred. The intestine of an animal is

washed; filled with this mixture, and tied at different distances; thus giving it an appearence of a rope; and fried on slow fire which looks like kuśuṁbha flower till it becomes hard. This item which looks like rājavṛksha phalam is called maṇḍali (*3.13. V. 1494-1498*). Sômeśvra states that while cooking the vapa, it is folded into many layers, made into pieces and fried on metal rods or fried in oil, sprinkled with salt, marichi and smoked with hiṅgudhūpa. This item is called varṇaśuṇṭhaka. In another type of preparation, the fried kālakhaṇḍa is further divided into pieces like nuts and spread with marichi, salt, hiṅgdhūpa, rajaka and mixed with curd. Yet in another method the kālakhaṇḍa is pressed with rolling pin; the flower of mātuluṅga and salt are added to it, cut into pieces and cooked by adding oil (*3.13. V. 1499-1506*)

The flesh from the chest of an animal is to be cooked for a long time in an earthen pot with plenty of water till the meat becomes soft, then salt adraka and a hiṅg are added; this pēyam (soup) is called utkathitam by an expert cook.

The inner parts of the body of an animal are removed and hanged by the hind leg, so that the body faces downwards. The whole body is burnt on fire till the hair is burnt and the body becomes black; then the body is washed with water and cooked like chicken; the four legs also are cooked in the same method.

The fats and the flesh are cut into big pieces, mixed with salt and hiṅg water; dried in shade for one to three days and then fired on red hot coal; when the meat pieces become hard, they taste excellent, and increase the appetite. This item is called upkhaṇḍas and best of all meat dishes (*3.13. V. 1507-1515*).

The meat of the deer is cut into round or square pieces, heated and dried on fire without using oil; salt and other spices are sprinkled

according to taste or liking; made into pieces and consumed. While the meat of ruru, sambara, sāraṅga, and goat is fried on fire and pounded in between two stones. The fat is removed; salt, sour, marichi, hiṅgu, and other powders are added and cooked till properly done. The head of a goat is fried on fire, and broken; brain is removed and cooked with kanjika (sour gruel) with or without oil according to taste, then mixed with spice powder and seasoned with hiṅgudhūpa (*3.13. V. 1516-1521*).

It is stated that all birds should be cooked after removing the feathers from all parts of the body and cutting off the beak, feet and nails. Usually, the stomach is stuffed with some spices or other substances and cooked as desired, like the meat of pig, sheep and other animals. (*3.13. V. 1522-23*).

After describing various dishes of animals and birds, Sômēśvara gives the recipies for the preparation of dishes of acquatic animals. The big fishes like śalka and other types are cut into pieces while small fishes are cooked as a whole. In case of a big fish, the head, tail, wings are cut; the stomach is slit and intestines are removed; then the body of the fish is rubbed against a stone till the scales are dropped and smeared with salt and oil so as to remove bad odour. The fish again is washed with turmeric water and tied in cloth till it is free from water, and then cooked in a vessel. When the fish is cooked, the vessel is removed from fire and seasoned. The washed fish pieces are cooked with little sour item also and while cooking so, a little wheat powder is sprinkled on all sides. Then the pieces are fried in hot oil, to golden yellow and the salt mārich and ilāchi powder are sprinkled over these pieces.

The aṇaka fish is cut into pieces of four aṅgulas length, mixed with salt and filled in an earthen pot. It is called kṅārkhaṇḍas of fish

and it can be preserved and used for long time, when the food is about to be served, the pieces are fried on fire or in oil or smoked. The ovary of fish is separated and fried on fire when it becomes hard is cut into pieces and cooked in deep oil. Then spread with salt, marichi and hiṅgudhūpa (*3.13. V. 1524-1536*).

The tortoise is fried on the fire after removing the shell, head and feet and eaten. The meat of tortoise tastes like ripe plantain fruit. At times, the sour and spicy powders also can be added and fried in oil. The tortoise can also be cooked on fire without smoke; this item called nandyāvartā, is tender, good to look at and appetising.

The legs of strong and big crab are removed and fried on a very red hot copper pan without oil and ghee. The shell of the crab is well fried, placed in a vessel containing salt and sour substances and cooked in ghee spread with jeera, tīkṣṇaka and other spice powders. The crab meat stimulates, strengthens and tastes good. This item is called ghṛitakarkatā.

The rats which are strong, black, born in fields and river banks are called maiga; these are fried in hot oil holding with the tail till the hair is removed; after washing with hot water; the stomach is cut and the inner parts are cooked with āmla and salt; or the rat is kept on iron rods and fired on red hot coal, till outer skin is burnt or shrinks. When the rat is cooked well, salt, jeera and sôthi are sprinkled and relished (*3.13. V. 1537-1547*).

After describing in detail, various types of non-vegetarian items, King Sômēśvara describes various types of salads, drinks and puddings. It is stated that the fruits, leaves, stems, roots, flowers and tender leaves are eaten, cooked or uncooked; and with or without meat.

The leaves of āmra, āmrātaka, jaṁbu, bījapūra, agnimāndya, bhallātaka, agastyaka, karpāsa, drāksa, bhṛingaka, ,sallaka, punervava, mari, tīkṣṇa, ataśi, surasa, marukam, tālaparṇa, bhiṁḍka, muṁḍaka, brāhmi, āmlapatri, kokulakshi, kusuṁbhakaṁ, anjanaṁ, padmakôśa, sodaka, etc. are cut and mixed with any sour material like juice of bíjapūra fruits or curd; salt is added and served.

The fruits of srīphala, kētaki, chinjya, meṣasṛingā, suṁgandhijam, kuṭajaṁ maricham, viṣamuṣṭi, sinchijam, yēla, ramaṭa, nīvāra, netika, parpaṭa, agaśtya, naṁdanaṁ, rājamātuliṁga, paṭalika, kaṭam, maṭam, karkatam, karīraṁ, deṇḍukaṁ, vetrakāri are kept in salt water and eaten.

The chūtāmratakam, rataraṁ, dhātri, kuhari, karkati, kūṣmāṇḍaṁ, trapusaṁ, karkāta, drāksa, bṛihati, kôśataki, bījapūraṁ, niṣpāva, karamardakam, jāṁbīra, nimba, vārtikam, karmadakaṁ are also placed in salt water (alkalised) and eaten.

The above items could be mixed with rajikachūrṇa, til and slat also. In another type of salad, the raw mango alongwith stalk and other fruits like banāna, kāravelas, panasa is washed and seasoned in oil with rājakachūrṇa powder.

The tender leaves of bamboo, chakri, śatāvali, pāṭala, toṁḍuka and the tender seedlings are washed and kept in salt water or mixed, with rajika salt and oil.

Similarly the roots of nāgini, adrāka, paṣtuṁ kachōraṁ, vanamāgiṇi, karpura, māgiṇI; śabalakaṁda, amlaharidrakaṁ, sūranaṁ madhuśIghrum are washed and seasoned in oil and served (*3.13. V. 548-1564*).

King Sômēśvara gives the following milk dishes: The pure milk of cow or buffalo is boiled on light fire in a pot stirring with the

laddle, till the quanity is reduced to one half it is called pēya; when it is reduced to one third it is called lehya; when reduced to one sixth it is called piṅḍaka, and when reduced to one eighth part, sugar like powder is prepared.

The milk is heated and reduced to half of the quantity; a little butter milk is added to it and kept in an airless place, a little sugar or pieces of fruits also can be added to it. When the mixture is kept for six yāmas, the milk becomes sour and curdles, this is called dadhi (curd). It tastes well, look beautiful and is good for health. If the milk is kept for more than six yāmas it becomes too sour. By churning the curd with water, butter is produced, but more water is to be added slowly afterwards, for taking out the butter. The fresh butter is washed, the water is removed and heated on light fire in a pot; when it melts a few wheat grains and betel leaves are added and removed after some time. Thus, the clarified butter (ghee) is prepared.

After removing the butter, the remaining liquid is called takram; jīra, hiṅg, ilāchi, adraka, saindhavaṁ are added to it and sipped in between during the meal.

In another method, dadhi is kept in a cloth and hanged till the whole water is strained or removed, sugar and ilāchi are added to this condensed mass; this preparation is called sikhariṇi. Futher, it is stated that hiṅg and adrak are added to the water removed from curd and fumigated with comphor; this drink is called mastakam (mastu).

The rice washed water is mixed with chiṅchaliaṁla, with little takram (butter milk) and sugar as per taste; then the powder of ilāchi, juice of ginger are also added and seasoned with hiṅg. This drink called vyñjanam, is the best of all drinks.

The juice of sour souvīram fruit is seasoned with jīra, hiṅgudhūpa after adding salt. In another method, good milk is added to sour juice and the split milk is tied in a white cloth; when the water is strained, ilāchi and sugar are added to the condensed mass, mashed and blended into a smooth lump. Small balls in the size of ripen biṁba fruits are made out of it, fried and eaten. Any fruit juice could be added to the above water and the new mixture is called the pānakam of that particular fruit. The pānakam is kept either in silver or gold goblets as per tradition and offered to the Maṇḍalādipatis according to their status, during the meals (*3.13. V. 1565-1585*).

Sômēśvara then proceeds to tell, the style of dining. The king should sit on a cushioned seat, spreading white cloth on the lap upto the navel. The food should be served in a big plate of gold, gold coated, enamelled with colour or studded with artificial pearls, having many small bowls which are cleaned by water and then wiped with white cloth. The king should take the food facing the east, so that he could get longevity. If he faces the west he will get wealth; if faces south, enjoys comfort and if north, bestowed with good health and truthful talk (*3.13. V. 1586-91*).

The king should commence eating the food with hot cooked rice (Anna) and green gram mixed with ghee (clarified butter); then, the tender meat cooked with broken pulses should be taken; which is followed by savouring of a lēhya (sauce). As per the taste, any item is smeared with rice and eaten; then the meat mixed with leaves of sour taste and different seasoned vegetables (curries), fruits and leaves are taken. The non-vegetarian dishes like vaṭaka, perpaṭaka, kharkaṁda, upkhaṇḍa are taken as per taste, liking and capacity to digest easily and comfortably. In the middle of the meal, the king should take well cooked pāyasam made of rice, milk, sugar; sweet

and sour tasted fruits. In between, he should drink the pānakams, lick the sikhariṇi, and sip majjika. Finally thick curd with rice and salt should be taken otherwise, either milk or kanjika can be taken (*3.13. V. 1592-97*)

It is stated that always the meat should be taken with sour items; milk with sugar; salt with acidic substance; acid with salty items; and kaṣāya with acidic or salty items. Further, the king should take in vasant, the pungent food; in summer, cold and sweet; in winter, sweet food; in varṣa, salty food; in śarat, sweets; in hēmanta, hot and greasy items; and in śiśir, hot and acidic food. The enjoyment of various items of food in different tastes, in different seasons is called annabhôga (*3.13. V. 1598-1600*).

PĀNĪYABHÔGA

After the annabhôga, Sômēśvara describes the pānīyabhôga. According to him, during the meal, pure and cool water should be sipped slowly to give taste to the food and also to help digestion of the food. Besides, whenever thirst is felt, one can drink water freely without hesitation either of time or circumstances i.e. morning or night; with empty stomach or full stomach. Sômēśvara emphasises the significance of water as "Prāṇajala", since for all living creatures water is the root cause of life and even the unconscious person becomes conscious by sprinlking water (*3.14. V. 1601-1604*).

Sômēśvara gives nine types of water:

Divyam, āntariksham, nāḍyam, nairjharam, sārasm, bhaumam, tāḍākam, oudhbidarh, cauṇḍiyam.

Divyam:—The rain water dropped in the duration of svātinakshtra, and passed through the sunshine is devoid of all defects, so is excellent (divyam) and most tasty.

Ântariksam:—The crystal clear water collected from the clouds of rainy season.

Nâdyam:—The water that flows down from the mountains and stays on the earth and shines like blue sapphire.

Nairjharam:—The water which falls from the peaks of the mountains; which is light, clear, cool and tasty; filtered by sand beds or obtained by digging the sand. This water should be taken after settling for some time.

Sârasam:—The water collected in lake which is full of lotuses and lilies.

Bhaumam:—The water collected from well and pond, which are with blue lilies and that which is clear and sweet.

Caunḍiyam—A clear water which is sweet, looks like ataśi flowers and is available in the middle of a big tank.

Tâḍâkam:—The water, which is collected every year in a tank.

The coconut water a natural formation, which is tasty, clear and life giving is also considered as the tenth type of water (*3.14. V. 1605-1615*).

Besides, Sômêśvara gives other types of water like haṁsôdaka, pinḍâvâsa, puṣpâvâsa and chûrṇâvâsa prepared by adding certain fragrant material and flowers to make it more tasty and smell soothing.

The haṁsôdaka water is not explained in detail by the king. The other three types are as follows: the water which is without mud, dirt, rotten leaves and algae; exposed to sun in the day time and to moon in the night time; crystal clear, tastes kaṣâya and madhura; and looks like tender aśoka leaves and blue lotus petal is brought, to it a

little kasturi, kana, ilāchi (ēla), chandan, ūṣira and other scented items made into a lump (pinḍa) in a mud grinḍer, is added and boiled in a vessel made of uḍumbara (or boiled on the fire of uḍumbara wood). When the water settles down, the clear sweet water which is devoid of all defects is used by the king (*3.14. V. 1616-1620*)

Similarly, the juice of sahakāra type of mango, the flowers of pāṭala, utpala, champaka, are kept in water for some time till the water gets the sweet smell of the flowers; this water is called puṣpavāsa water. In another method, the cloves, camphor, kankula and ūsīr in equal part are made into powders and added to water. This is called chūrṇāvāsa. Thus the king enjoys different types of water (*3.14. V. 1621-23*).

The method of drinking of water is also described in Mānasôllāsa. The king should take the water kept in an earthen pot or coral red pot or in a vessel made of skin, cleaned with the use of triphala (cleaned by passing through three pots), and covered with white and clean cloth. The water should be taken from these vessels with the help of tubes or straw made of gold, silver and crystal. Such a cool and good water should be enjoyed by means of golden goblet or that of pearls oyster or lotus stalk. It is stated that in śarat, divyam; in hēmant, saras water; in śiśir, water from big lake; in vasant, water from saras, nirjharam and bhoumym; in summer, from springs and always the hamsôdakam should be taken by the king. Thus, the enjoyment of the natural water and scented water as per taste by the king is called panīyabhôga (*3.14. V. 1624-1629*).

PĀDĀBHYANGÔPABHÔGA

After panīyabhôga, Sômēśvara gives the details about padā-bhyangôpabhôga, the enjoyment of the pleasure of smearing the feet

with unguents, a feature of the daily routine of the king. After completion of the meal, the king should lie down on the left side while enjoying pādābhyaṅgana, the application of ghee, satadhouta, butter, curds, oils, milk, butter milk, sandalwood water and foam to the feet and massaging by beautiful women whose hands are soft and tender like aśôka leaves. In the vasant season, ghee and curds should be used. While in winter, milk or nirgharṣha is to be used; in summer, kaṅjika or foam or navanita is to be used. In rainy season, fat or takram; in śarata, sataghruta or ghee or sandal water; and in hēmaṅta and śiśir, oil should be used as pādalēpana.

When shampooing is over, the feet should be washed with water (comfortable to touch according to season). First the powder of masura pulse mixed with turmeric is applied to the feet (to remove the grease) and then washed with clear water and dried (*3.15. V. 1630-38*).

YĀNÔPABHÔGA

Under yānôpabhôga, king Sômēśvara describes nine types of yānas (vehicles) (1) dôlayāna (2) sukhayāna, (3) hasti, (4) karaṇi, (5) aśvatari, (6) hayana, (7) ratha, (8) nowya and (9) plabaka, which should be used by the king (*3.16. V. 1639-1640*).

Dôlayāna:—This vehicle is set with ropes shining with golden chains, arranged with pillows and bed; could accommodate two people and is carried with the help of single rod.

Sukhayāna:—This vehicle made of ivory; studded with gold and gems; covered with tiger skin; is carried by means of two rods. It is meant for four persons and is comfortable like bed of swans.

Hastiyāna:—This vehicle moves slow and steady but fast; is spacious and comfortable, giving a delicate movement to the body.

Kariṇiyāna:—The female elephant decorated with a seat, having golden pilaster, pearl hangings, chains and golden kalaśa on the top; covered with peacock feathers, decorated with beautiful chāmīr and flower garlands is called kariṇiyāna. It moves slowly but fast and steadily without shaking; it can be used for crossing the water also.

Aśvatariyāna:—A horse having a strong active body; steady and fearless mind and light walk; and runs most beautifully; free from defective foot steps and decorated with saddle, reins and flowers is the best yāna for the king (*3.16. V. 1641-49*).

Hayayāna:—The ride on a horse which moves like peacock, swan, tittri, and chatuṣka, is called hayayāna.

In this context, the gaits and runs of horses with different styles and speeds are described by king Sômēśvara. While a horse is going on high speed, if the neck is stretched and the tail is spread, it is called mayūrigati; even when moving with great speed if the tail is not moving it is called taitrīgati; while the horse is running swinging on the lateral sides, the movement is called hamsagati; when the head only is moving, the movement is called marāḷigati; when the horse is running on all four legs equally but delicately, the movement is called catuṣkagati. This is the best and most beautiful and comfortable gati of the yāna.

Ratha:—The vehicle that moves on two wheels, drawn by two or four horses; decorated with figures of elephants and different types of flags is called rathayāna; it is the best suited for the king.

Nauyāna:—The conveyance made of śākawood and covered with bark/cloth; floates over the water is called nauyāna.

Plavaka:—A boat in the round shape, made of cane and leaves of different trees; covered by leather; and used as a pleasure boat is called plavaka.

The enjoyment of different vehicles on different occasions and needs by the king is called yanôpabhôga (*3.16. V. 1651-59*).

CHHATRABHÔGA

In this chapter entitled chhatrabhôga, king Sômēśvara describes different types of royal umbrellas.

Puṇḍarīka:—A chhatra of which the basic framework is made of different coloured threads, covered with white cloth, decorated with garland of pearl around the edge and surmounted by a golden kalaśa studded with blue stones and pearls; and fitted on a rod covered with golden belts/ribbons is called puṇḍarīka chhatra. It is the best suited for a king.

Mēghaḍambara:—When different coloured ribbons are hanged on the basic frame of a chhatra and instead of golden rod different coloured rods are used for holding, it is called meghāḍambara.

Chāmara:—This chhatra is white in colour, looks like a moon; having a kalaśa studded with different gems at the top and a rod made of gold or elephant tusk or that of sandalwood.

Piñchachatra:—This chhatra made of peacock feather looks very beautiful, excellent and is used in hot sun for cool shelter by the king.

Ātapatrachhatra:—This umbrella is used for protecting the king from sun and rain.

Thus, the king enjoys cool shade by the use of different types of chhatras. (*3.17. V. 1660-1669*)

ŚAYYĀBHÔGA

Under Śayyābhôga, King Sômēśvara describes seven kinds of beds and eight kinds of bed-steads. The seven types of beds are

hamsapichamayi, śalmalitūlika, kārpāsaja, kēsaraja, pallavaja, kusumaja and tôyaja. The eight kinds of bed-steads (mañcha) are: dantaghrimañcha lôhamañcha, chatuṣapada, varamañcha, valamañcha, vetramañcha, paṭṭikamañcha and dôlamañcha (*3.18. V. 1670-76*)

The seven types of beds are as follows:—

1. *Hamsapichamayi*:—A bed having the quilt made of feathers that grown on the stomach and tail of the swan.

2. *Śalmalitūlika*—A bed stuffed with tul and pith or secretion from śalmali tree and fruits.

3. *Kārpāsaja*:—A bed stuffed well with cotton, stitched in strong cloth; and which is soft and spacious.

4. *Kēsaraja*:—The bed on which, the stamen of the flowers of kēsara, nāgapūsta, śurabhi, are spread layer over layers and over which the lotus stamen (kēsar) are also spread.

5. *Pallavaja*:—The leaves of lotus and lily and over these delicate and tender leaves of banana are spread for the preparation of pallavaja. It gives very cool and soothing effect.

6. *Kusumaja*:—A bed made of jasmines, champaka and other flowers, emiting sweet smell is called kusumaja.

7. *Tôyaja*:—A big bag of leather filled with cool water and spread as a bed.

Then, king Sômēśvara states that items 1. and 5. of the above mentioned beds are to be used in spring season by the king in the company of his wife; item no. 2 and 6 are used in hot days and item no. 3 is used in rainy and winter seasons to avoid cold. In the śarata season the king should use the dôlamañcha i.e. swinging bed with the filaments of lotuses (*3.18. V. 1674-83*).

The eight kinds of bed-steads are as follows:

1. *Daṅtanghrimañcha*:—The couch made of ivory including the four legs and fitted with copper nails.

2. *Lôhamañcha*:—The cot made of metal, the legs of which are also made of metal.

3. *Chatuṣapada*:—A cot made of chamkar with beautiful carvings and eight legs.

4. *Varamañcha or Svaramañcha*:—This cot looks beautiful and moves upward and downward soon after entering it; itself expands on account of the instruments arranged under it and also produces beautiful music.

5. *Valamañcha*:—The couch which moves upward and downward soon after entering it is also called valamañcha.

6. *Vetramañcha*:—A cot made of cane frame, with four carved legs.

7. *Paṭṭikamañcha*:—The cotton ribbons (patika) of various colours are used for weaving this type of couch.

8. *Dôlamañcha*:—A cot made of sandalwood or devadar wood, decorated with golden plates; studded with precious stones; hanged between two big elephant tusks with golden chain swinging to and fro, and arranged with tender leaves and flowers is called dôlamañcha. The king should use it during śarata season while enjoying the company of his queen.

Thus, the king should enjoy the happiness and the comfort of different beds, during different seasons, on different occasions. This is called śayyābhôga (*3.18. V. 1684-96*)

DHŪPABHÔGA

King Sômēśvara describes three types of dhūpabhôga (enjoyment of smoke of sweat unguent or fugimentation) namely chūrṇadhūpa, Piṇḍadhūpa and vartidhūpa.

Chūrṇadhūpa:—Items like lāksh, guggula, lakhuṇḍi, kasturi, silhaka, srīkhaṇḍa, daru, sarala, laghukôṣta, saffron, payya, seeds of putaka, śaṅkhanabh, nakhāchūrṇa are made into powder, mixed in water and boiled, till the water evaporates. The residue is burnt with lot of camphor. The dhūpa/smoke obtained thus, is considered as the best (*1.19. V. 1696-1700*).

Piṇḍadhūpa:—The above mixture is mixed with silhaka alongwith honey, ghee, curd, jaggery and made into a lump (piṇḍa) and burnt; the smoke thus obtained is called piṇḍadhūpa.

Vartidhūpa:—All the items mentioned above are grinded with milk, ghee, and honey, and are burnt through suṣkavartika, (dried wick); it is called vartidhūpa.

The vessel of gold and silver made in the shape of bird or an animal like cow, deer with many holes all over the body to release out the smoke are to be used for burning the auguments (*3.19. V. 1701-1702*).

The piṇḍadhūpa is kept in such a incense burner that when the piṇḍa is lit, the smoke comes out through the nostrils or eyes of the animal/bird figure; then it is kept just before the face of the king for the enjoyment of the aroma of the dhūpa.

In another method, smoking through chakra daṇḍa is mentioned, for the use of chūrṇadhūpa. In this method the fire is placed in the vessel of chakradaṇḍa and the chūrṇadhūpa is sprinkled again and again; when the smoke comes out of the holes of the vessel, it is

rotated or waved by hand; so that, due to the breeze of the air the smoke spreads out of the vessel. It is kept or waved before his own face or the faces of the lovers, by the king. Similarly, the vartikadhūpa is placed in the chakradaṇḍa and applied to the hair, face, dress and beds. Thus, a amorous and adroit king enjoys dhūpabhôga in the company of his queens and lovers (*3.19. V. 1702-1712*).

YÔṢIDBHÔGA

Under Yôṣ. ıbhôga or the enjoyment of women, Sômēśvara first gives the qualifications of women to whom a king should marry. In this context he says that among the women, the beautiful is the best, among the beautiful, one in full youth is the best; among the young, the music knowing is the best; and among the music-knowing, the dancer is the best. But at the same time he says that it is difficult to get a lady possessing all the qualities mentioned. The king describes six types of women: mṛgī, vaḍavā, padminī, chitriṇī, śaṅkhinī and hastinī and states that only mṛgī is worthy of enjoyment by a king.

Besides, Sômēśvara gives three types of women depending upon their psychology, four types of women depending upon their physiognomy and eleven types depending upon their behaviour pattern.

Since the king is above all ordinary persons, he should marry always a lady of dēvāmśa; who possesses all the best qualities. In case the king desires, he can marry a beautiful and youthful lady endowed with talent of dancing and singing, even if she belongs to vaiśya or sūdra kulas. However, the king can enjoy such women but should not give her the status of the chief queen.

A women of youth, beauty and romance should be made happy by the king by giving gem studded ornaments, beautiful clothes, aromatic flowers, augments, comfortable vehicles; and by jovial talk, playing games, touching delicately, speaking sweetly and giving tāmbūla and enjoying her. Besides, the king can also enjoy the company of women while having bath, massaging the feet, applying the body with lēpana, and enjoying music, dance, games and picnics. He should make them also happy by giving ornaments and clothes.

Thus, the enjoyment of the best woman as wife and beautiful women in different services by the king is called yôsidbhôga (*3.20. V. 1713-1818*).

Vimśati — IV

VINÔDAVIMŚATI

KATHĀVINÔDĀ

King Sômēśvara states that the king after completing the daily duties of law and administration; enjoying his favourite items of food, in a pleasent mood should enjoy the kathāvinôdā by inviting people who are experts in sixtyfour arts, four languages, psychology; who are smart, alert, eloquent, matured, intelligent, youthful, capable; who are worldly wise, know well the truth (judgements); who have descretion of time and place; who are free from attachments (rāgadvēṣās); devoted to religion and righteousness; who are like knife to the tree of misery; who are highly detached from worldly affairs and experts in narration of different kathās in all sentiments and ask them to sing the kathās for him (4.19.V. 1406 - 1411).

On such occasion, the stories from Māhābhārata, Rāmāyaṇa, Purāṇas and the Bṛihatkathās, which are full of history and heroic nature, (vīrarasa) and reflect worldly affairs; as well as dramas and mahākāvyas which are full of beautiful descriptions, hyperboles and auspicious nature should be enjoyed by the king. The Mānasôllāsa defines kathā as a poem sung to the accompaniment of the musical instrument. The kathās are of four types (i) Ekavatraka (ii) Dvivatraka (iii) Chaturmukhā (iv) Bahūpūruṣā, depending upon the number of singers engaged in each kathā, whether one, two, four or many (4.19.V. 1412-1418).

In this connection the characteristic features of different types of singers and kathās are mentioned : The one whose voice is full of life, well versed in all rāgas, is eloquent, capable of reading the passages clearly; possess knowledge of tāḷa (beat) gīta (lyric) and the kathā which he sings in the form of gīta full of rasa (sentiment) and bhāva (feeling) is called as the best Ekavatrika. The one who knows the sabhsāśtra, well experienced in the worldly affairs, eloquent, reserved, who can tell the meaning of a ślôka well, skillfull in telling the nature of the vedas, who worked hard in literary field and who has control over his breath is called paurāṇika. The person who knows different scripts, the nature of the lyrics, possesses good and melodious voice, can read a verse according to pada (word) and chandas (meter) with good tune is considered as the best vāchikā. When two people narrate the story of purāṇa, imaginatively, it is called dvivatrika. A kathā sung by sūta in prākrit language tuned to proper rāga and tāla to the accompaniment of instruments of daṇḍaka and paṭaha and by three female singers at interval in melodious tunes it is called chaturmukhi. When six singers sing or tell a kathā in Karṇātaka language in a florid style, to the accompaniment of kinnari and two mridangas; loudly and freely in the form of varṇa, it is called bahupurūṣa kathā (4.19.V. 1419-28).

The above said kathās should be full of eight rasas namely śṛingāra, (erotic) hāsya (humour), karuṇa (pathos), raudra (impetious anger), vīra (heroic), bhāyānaka (terrific), bībhasta (the odious) and adbhuta (mysterious) and invoke the feelings (sthāyībhāvas) of rati (love), hasa (merriment), sôka (sorrow), raudra (fury), utsāha (enthusiasm), bhaya (terror), jugupsa (disgust), vismaya (astonishment) in the listeners again and again. Besides, the heroic deeds, the sacred acts, sacrifices and noble history of the old king are to be heard by the king through these kathas. At times, the king

himself sings love songs and poems on his lovers. Thus, the king should enjoy his leisure time listening to and singing different types of kathās. The king's court is supposed to be full of such singers who can sing various kathās melodiously (4.19.V. 1428-32).

CHAMATKĀRA VINÔDA

Sômēśvara under chamatkāra vinôda describes the entertainments which arise enthusiasm, thrill and wonder and also distort the vision of the viewers; cause delusion and fear to the enemy and increase love among the lovers (4.20.V. 1433-1434 & 1494).

In one method it is stated that the skull of a dead person is filled with mud and the seeds of kuṭuka are sown; when the seedling arise, the roots are plucked and made into small bundles; these are grinded with pannobapill, made into paste applied as a tilaka on the forehead. The person who wears such a tilaka even if he eats any pungent or bitter item, feels the taste of sweet. In another method, the skull of dog is filled with mud and the seeds with kuṭuka are sown, when the seedling arise, the slought of the snake is to be kept over the seedlings. Then the seedlings are plucked along with the roots and blended with lac and cotton; made into a wick and burnt; the person who looks at that light, feels the appearance of snakes on all the sides. But if the same person applies honey to the eyes and looks at that lamp then the snakes will not be seen. Thus the indārjāla will disappear. In another method the stick of nityāvatra wood is applied with oil of ankôla and kept in oil for one month and again kept in kanjaral, if after that the stick is lit as a lamp, it looks like a snake (4.20.V. 1435-1440).

In another method, small seeds of berry are powdered, mixed and made into small pills with scorpion and oil of sidhva; if one

applies the paste to the hands (palm) and holds the leaf of haritika, it looks like betel nut; any leaf looks like betel leaves; red grams on such a palm looks like haramandha; haramandha looks like black gram, green gram looks like black gram; gram looks like red gram; by the use of this, one can hold flames directly; and can walk on water (4.20.V. 1447-49).

Further, it is stated that by applying the serum of a frog to hands one can hold the fire because heat cannot burn the hand. In another method tambula patra, marichi mixed with arnala and amalgamated with oil; if this paste is applied to the hair, and fire kept on the head, hair will not be burnt. The roots of harimanya mixed with alkali and burnt; if the ashes are smeared on the body and enter the water, the water will not affect the body. Similarly if fadurgandha fish's meat is mixed in oil and butter and applied on the body one can stay in water for a long time or move on the ice mountains. Cotton grown from earth is kept as wick in laksha rasa for some time and burnt with the ghee of kapila cow, the person on whom this light falls, looks like the king. If the bitter jambira juice is mixed with vajralepa or the powder of jamiphala and is applied on the sandal, by wearing it one can walk on water (4.20.V. 1457-1460).

Many ways and means to hit any type of target are also given by king Sômēśvara in this context.

Such a magic show (indrajāla) should be arranged in the open courtyards of the palace and attended by the king and guests, queens, lovers, daughters and sons and amātyas, maṇḍalādhīsās sachivas, mantries, foreigners and other types of people. Since the show gives the entertainment and reaction, looks beautiful and encaptures the senses (indriyās), it is called indrājāla or chamatkāra (4.20.V. 1489-1494).

Vimśati — V

THE UNIVERSITY OF MICHIGAN

KRIḌĀVIMŚATI

BHŪDHARAKRĪḌA

According to Mānasôllāsa, the king should spend his leisure time in different games and pastimes; and in the company of beautiful women.

Sômēśvara states that the bhūdharakrīḍa is to be played within the prāsāda and for this purpose on one side of the palace a beautiful and tasteful garden having varieties of trees is to be developed in its centre and a kriḍāparvata (pleasure mountain) with high peaks, wide boulders and rock seats is to be erected.

It is stated that a king should have an upavana, full of trees which bear fruits and flowers in all seasons, besides the trees with leaves in different shapes and forms; seasonal plants as well as cross breed/experimental varieties. All the trees should be taken care of and brought up just like children. The trees selected should be of short form having wide spread branches or of bushy type.

Sômēśvara gives the process for preservation of various types of seeds too. The seeds are to be sown in a soil which is even, fertile, soft, moist, devoid of ant-hills, pebbles and snow; and such a soil which is suitable for the cultivation of til, ginger, gram, black gram and other flowering plants.

As per the discretion and the taste of the gardner, the plants should be planted at a distance from one another and pruned into different sizes and shapes. Each tree of the upavana is to be grown at

a distance of four. eight, twelve and sixteen hastas. In order to increase the healthy and growth of the tree, the earth is removed to a depth of four hastas and the ditch is filled with good earth, mixture of sand, manure, bone meal, meat, fat of goat and excretion of pig; and adequate water. Then, the seeds are to be sown or the sapplings brought from other place are to be planted. The plants could be grown by grafting, by means of succor and roots also. The king should take care to plant in the upvana, the trees like aśôka, nimba, punnāga, vakula, nāgakēśara, sirīṣa, tilaka and others, since these plants promote good health, fame, victory, wealth and luck for the king. The trees like palāśa, kachanara and karanja should not be grown as they ruin the comfort and happiness (*5.1.V. 1-20*). More details on arbori (horti) culture are given as follows:

In hēmant and and śiśir seasons, the plants should be watered on alternative days, while in vasant and grīṣm seasons, plants should be watered every day in the morning. In varṣ and śarat seasons plants should be watered as and when the soil becomes dry and the trees wither. A tree should be watered with one vessel when it is one year; the number of vessels should accordingly increase till it becomes twenty years old. In case the plant grown in a pot does not receive the water properly, the earth around plant should be dug through till the water reaches the roots; the water should be poured till it absorbs. The non-absorption of water by the plant in the pot is called as indigestion of the tree. Further, the plants are to be protected from dew (nīhara), scorching heat of the sun and smoke by using nets or meshs or any suitable covering (*5.1. V. 21-25 and34*).

For the good growth of trees, the weeds like shrubs, creepers, grass and śami which grown around the trees (trunk) should be removed totally. The trees affected by lightning or thunder should be

treated with sugar, boiled rice, curds and salt, that the trees become so normal. The soil of the garden which is spoiled or burnt due to hail storm in the rainy season or excess cold/water should be treated with the above items so that the soil again becomes suitable for the growth of the plants. The niśāviḍanga, arjuna flower and the meat of rôhit are to be burnt to fumigate the trees to get double quantity of fruits and flowers; and also to prevent from the infection as well as to kill the worms. A mixture of the powders of the horn of bhalātaka and buffallo in equal ratio; viḍaṅga, sundhura, vāc, hiṅgu and dēśamarichi, should be sprinkled at the root of the trees and burnt in the garden to protect trees from all types of infections caused by worms and moth (5. *IV. 26-32*).

Sômēśvara gives directions for the preparation of specific types of manure for each type of tree of the upavana which help the trees to produce big, and tasty fruits and beautiful and fragrant flowers in all seasons.

If a mixture of saphēri fish, ghee, curd, white musturd and plantain leaves is burnt, a tree which produces fruits in specific season only, will be full of fruits in all seasons. In order to get sweet and juicy fruits, the tree should be watered with the decoction of ankôla, mixed with ghee and honey; as well as the fat of parrots and deer mixed in water. Besides, the fat of parrots and hiranya are to sprinkled on all types of trees in order to make them look beautiful and to bear fruits in all seasons.

The milky trees of the garden (nandana) will be full of leaves, flowers and fruits if fed with mixture of viḍanga, honey, ghee and milk, and fumigated with naṭa and kuṣta. If the goat's ghee is poured to the fruit bearing trees, these bear fruit always, while the trees having leves in the shape of scorpion will produce healthy leaves if

poured with cow's ghee. The fat of parrots and rats is to be manured to the creeper for bearing fruits always; and the meat of horse is to be placed at the roots of the grape creeper, for bearing plenty of tasty fruits. Fat of sāraṅga, cat, elephant and khrodhabhaṣaka (wild pig) mixed with milk is a good manure for dāḍima to get juicy and sweet fruits, while the flesh mixed with cow and jaggery is good in the case of orange plants. Honey, meat of krôdha, aṅkôla mixed in water should be poured to the mango tree by using the lotus leaves as a bound (around the trunk) to get a good crop. Various sweet items like honey, ghee, milk and jaggery are mixed and watered to panasa (jack fruit) to bear fruits having skin with sharp thorns. The kapitha and ridhara trees produce many fruits if the above manure is added (*5.1. V. 33-47*). In case of banana plant which does not bear fruits, if a mixture of viḍanga, black gram, surabhi and jāti mixed in madira and salt is applied during bright fortnight of a month, at the origin of fruits, it could give good fruits. When the first buds sprout, the stem of āmla should be pinned or scrached with thorn of kumāraka and pasted (filled) with the mixture of honey, til powder and ghee to get tasty and big fruits in plenty. This tree is manured with excreta of horse and pig also to get more sweet fruits. When the plantain tree is about to bear fruits, the trunk or stump is scratched or a spilt is caused and the space is filled with excreta of pig or horse, and fumigated; then the tree will bear more fruits. Besides, if a split is caused with a golden pin and powder of elephant tusk is injected at the root of the tree, long and stout banana fruits which look like elephant tusks could be obtained.

If a mixture of equal parts of powders of til and madhuyeṣti combining with milk, honey and water is applied to the badari tree (berry) at the places where the buds spring, instantly it gives plenty of sweet fruits, emitting pleasant smell (*5.1.V. 47-53*).

The bījapūra tree is to be poured with wine and the water of rat meat; while the rājajāmbūra is to be poured with the decomposition of śīramuṣthaka. The mango called sahakāra variety gets more fragrance when water boiled with the fat of horse, elephant, deer and jackal, and milk mixed with pañchapallavas are poured. The murayukta mixed with above materials act as good manure for all types of flower giving trees, also to produce more flowers with fragrance (*15.2. V. 58-61*).

Besides the manures noted above, Sômēśavara gives stumulants for different trees to be administered by women of the different types. For example, the aśôka tree flowers when a lady touches it with feet bedecked with nūpura (Pādatātāḍana); tilaka blooms when a women casts pricking look at it (nētratāḍana). In case of laka a touch by breast of a woman promotes flower growth; and for punnāga and nāgachampaka a touch by the ear of a woman excites the growth of flowers (*5.1. V. 62-65*).

Sômēśvara further states that the secretion of the honey in the flower indicates the excitement or a desire that pulsates the tree to unite with the rajas and this excitement extends to the next tree also and spur on it, to flower (Puṣpawati); In such an event, karavīra kuraṇdka and mādhavi always give flower (*5.1. V. 66-68*). If the meat is burnt near a mallika shurb, it flowers in abundance; so also groups of bees could awake it to bloom. If the japākusuma tree is fed with milk, it produces white flowers; while the karṇikara, bloom golden, yellow flowers; the aśôka and japa trees produce white flowers like rays of the moon. It is further stated that the trees which produce flowers without any smell (gandhahīna), will produce fragrant flowers if poured with scented water on saturday and tuesday or on alternate days for a period of one month (5.1.V. 69-73).

Sômēśvara suggests to collect lumps of mud on the root of the tree in order to protect it. The gandhapatra, suramuṣtha, tagara and uṣira powder are to be mixed in water and poured to the trees in order to get fragrance emitting flowers (*5.1 V. 74-75*).

The process of grafting is alo mentioned by Sômēśvara as a method to get new varieties of plants. Madhu and ghee are applied to the sprouts of two varieties of seeds; and at a tender age, these two seedlings are tied together with thread. After some time, a single tree grows from the above roots (of two different seedling) and give bunches of flowers (manjari). If madhu is applied to a creeper, it blooms red flowers and if ghrita is applied it givesforth white flowers. Sômēśvara refers to some botanical miracles in case of acquatic plants also. Madhu and ghrita should be applied to the creeper or the long stalk of lotus and lily and the kalaya powder is to be mixed to the mud where the flowers grow or applied on to the stalks; to get beautiful flowers in plenty. The meat of water-pig also can be mixed in the tank where the lotus and lilies grow to get beautiful flowers in abundance (*5.1. V. 5-79*).

King Sômēśvara states that the champaka tree blooms flowers with more aroma and stamens if milk is poured. If the powder of yasti kulatta pulse and wine are mixed in water and poured at the root of tree and smoked for one week, it produces red as well as pink flowers. Sômēśvara gives some more botanical miracles. It is stated that if in a dry soil, (karakāmṛittika) seeds are sown, the seedlings sprout instantly. If the blood of a cock is poured for 21 days continuously to dāḍima tree, immediately it will produce fruits. So also any type of seeds kept in milk mixed with serum and flesh and of fish, fat of krôdha for a long time are sown, instantly seedling grows, flowers and bears fruits. In case a tree is manured with a

mixture of milk, ghee, burnt eggs of grihatittili bird, liquid fat of fish and krôdha, it will produce flowers and fruits at once. If a mixture of meat of human being, fat and blood is stirred with elephant tusk and poured into banana tree, it will produce the best fruits. A mixture of flesh and serum of boar boiled in ankôla oil, if poured to banana tree, it bears the fruits of dādima (pomegranate).

Sômēśvara, next gives other methods of developing hybrid fruits. The yastimadhuka flowers and śwētakuṣta mixed with honey should be applied to the roots of two types of trees which are tied togęther, then the roots of one tree should be removed. As a result, a hybrid variety of tree will develop and produce seedless fruits. In order to produce the grapes like fruits from a mango tree (Sahakara), a mixture of milk of goat with pôlyaka and meat of dog boiled in ankôla is to be poured at the root of the sahakara tree. Then, its branches will grow in a twisting manner like creeper and give fruits like drāksh. If, any branch of a tree is wounded seven times and tied closely at the joints and covered with thread of the leather of deer or elephant, it will produce the fruits which always remain green without ripening. A mixture of honey and ghee is kept in a tender Kūṣmāṇḍa (ashgurd) and the seeds of brinjal are placed in it; if the same are sown, the creeper or kūṣmāṇḍa will produce brinjals. All the creepers produce tasty fruits if the mixture of the powders of yava, māṣa, tila, vṛīhi and flesh of a fish, in water is poured (5.1. V. 80-99). A king, should develop the upavana of the krīḍāparvata following the above given method.

After giving different types of information about the growth, manuring the production of natural and hybrid varieties of flowers and fruits, king Sômēśvara narrates about the creation of the garden with artificial trees, creepers, flowers, fruits; and lakes with lotuses and swans.

The artificial trees are made with green coloured cloth, having the branches made of coral for providing wide spread cool shades; and golden fruits are hanged from these trees. The artificial ponds are filled with scented water and golden mud; its banks is made with pearl like sand. The artificial caves are also created on the krīḍaparvata. Lotus flowers and swans which make sweet sound are also arranged in water of the tank which look like blue sapphire. So also, the artificial wells are filled with water of kumkuma. The artificial trees are set with coral fruits, golden flowers and the branches resembling that of kalpavṛiksa. The lakes are beautified with the banks made of gems of chandrakānta and a flow of kumkuma water to win the heart of the king (*5.1.V. 100-104*).

When such a beautiful krīḍāparvata is ready, the king adorns himself and goes to that place seated on the best elephant decorated with gold bells, chains and chāmaras, in the company of lovers. The poets and viṭās also reach the place gracefully in their respective best vehicles.

Surrounded by his lovers, the king resembles Indra in the company of apsaras; and looks like Rāṃchandra climbing the Puṣpakavimāna. There, the king plays with the ladies who have lotus like eyes, swan like gait; who could sing melodious songs like the cuckoo and dance like peacock. Sometimes he sits on the benches made of crystal, at a times relaxes under the shade of the trees, yet at other times moves on the banks of the river or on the side of the lake and plays with the ladies. In the company of lovers and associates, the king eats a variety of kanda, mūla, and phalas; afterwards, distributes, gold, clothes and other gifts to the associates and sends them back. Thus the king plays the bhūdharakrīḍa. At the seting of the sun, the king concludes the game and descends from the top of

the krīḍaparvata and goes to his palace on the elephant alongwith his lovers (*5.1. V. 118-126*).

VANAKRĪḌA

After the completion of the śiśir, in the begining of vasanta when the breeze with the aroma of flowers of nāgakēśara, punnāga, chūta and champaka; blows from southern direction; when the women are happy and eager for love and when cuckoos sing melodiously, the king should go to the vēṇuvana to play vanakrīḍa (*5.2.127-128*).

In the garden where the king plays the vanakrīḍā, the trees should be with sprouting leaves, flowers and fruits. The sahakāra, champaka, kēśara are at budding stage; srīparṇa and jāmbira smell sweetly; other flowering plants like pāṭala, mādhavi creeper, surabhi, karṇikāra, raktapāṭala, aśôka, mallika, sarala, sighrika, tilaka, hintāla, nagara, karavīra on full bloom;. The fruits like dāḍima, panasa (with hair rising), the plantain, beautiful and colour oranges and coconuts are visible on the respective trees; the clove creepers, kharjura, tāla, kaidra, sṛinga, kētaki, śārika and fragrant leaves like damanam and maruvam are on full growth. Here and there lotus ponds with yellow, blue and green coloured water and sands banks; so also the stepped wells; and maṇḍapas covered with wine creepers for shade and the sky touching milky trees are developed. Thus, the beautiful garden with full of trees bearing fruits and flowers; creepers; tanks with sweets smelling lilies and with cool water and air, looks like nandanavana. The king goes to such vana for vanakrīḍa along with his lovers (5.2. V. 129-145).

The women having eyes like blue lotuses, teeth like the seeds of dāḍima, delicate body like śirīṣa flowers, nose like that of kētaki

flowers or beak of parrots; singing like cuckoo and wailing like swan in happy moods surround the king on his way to vanakrīḍa. The musicians instrumentalists, viṭas, chētas, vidūṣṣakas follow him on horse or female elephants. In the company of all these people the king looks like Indra (*5.2 V. 146-152*).

The king who enters the garden with his wives and lovers moves around, showing each plant and creeper to them. Then, he sits at a most beautiful spot in a maṇḍapa which is surrounded by beautiful trees and creepers. Thus, moving among the ladies for sometime, the king hides himself in some secret place or behind a tree; or runs here and there concealing himself from the sight of all his women. The king thus enjoys the vanakrīḍa playing hide and seek for some time and plucking the tender leaves, flowers and fruits for some time; then alongwith his women goes to lake and washes hands and feet with cool water; the women make the king comfortable by fanning with the leaves of plantain.

When the king recovers himself from tiresomeness, enters the plantain groove along with women and other associates to relish the juices of fruits, roots; and sweet, cool and best coconut water. Then, everybody sits in their respective places and the king gives to all women the betel leaves added with camphor, cloves, chandana and spices as per their grade and himself enjoys same betel. Then he applies sandal paste mixed with camphor on the body and rests for a while.

The king again in the company of women, moves here and there in the garden which is full of flowers, plucks flowers; makes garlands and keeps women happy by decorating their hair with these garlands (sēkhara). The king enjoys the vanakrīḍa at times by taking bath, resting and enjoying the company of women in the vana. The

vanakrīḍa is most liked by a king who possesses a romantic nature. After enjoying the vanakrīḍa thus, the king returns to his palace (*5.2. V. 159-156*).

ĀNDÔLANAKRĪḌA

King Sômēśvara describes the āndôlanakrīḍa as to be enjoyed by the king in the company of women in the spring, king of the seasons (*5.3. V. 167-8*). Generally, the swing is installed either in open area or on the top floor of the palace by erecting two or four heavy pillars which are covered with colourful ribbons and decorated with wonderful dolls (vichitrakaputika); the pillars are made strong by binding with three ropes, and decorated with parrot-green feather, creepers, toys of peacock, swans, tigers and lions in different forms. The wooden plank decorated with gold plates is suspended with golden chains. The movable part of the swing is fixed and fitted well with three screws and rings; and decorated with figures of strong elephants. The swing should be square in shape and beautiful to look at (*5.3. V. 169-178*).

When the swing is arranged on the night of full moon day, after the rise of the moon on the sky, the king decorates himself with gem studded ornaments and reaches the spot along with women, like Indra among the apsarasas. Amidst the sound of the tūryas, vandana of vandigaṇa and blessings of the gītakas, vādyakas, vinôdakas, and brahmins, the king sits on the swing along with his lovers. When the king begins to move the swing, all people surrounding him sing the songs of his glory with folded hands and rise slogans in his praise. He then distributes gifts of clothes, ornaments to all, satisfies and sends them off (*5.3. V. 179-183*).

Then the king enjoys the āndôlanakrīḍa in the moonlight which is like camphor. He sits in the middle of the plank of the swing accompained by women on both sides, spreading his hand around their necks or shoulders. While tossing the swing to and fro; the king uses force by his thighs to put it high into thė sky; and the women sing romantic songs melodiously in his praise. Thus the king enjoys the āndôlanakrīda (*5.3. V. 184-194*).

SECHANAKRĪḌA

King Sômēśvara directs the kings to enjoy the sēchanakrīḍa at the time of vasantôstava, vivāha, victory or on any such occasions.

After having the lunch, when the second prahara of the day is over, the king invites through the pratīhāri, his sons, maṇḍalādhīśas, sāmantas, purôhitas, amātyas, mantri, sachiva, yôdhas; gāyakas, vaitālikas; kavi, vāggēyakāras; experts in gitas, nritya, and vādya; gaṇas, bhaṭas sūtas, māgadhas, vinôdakas; the devoted rich and other invitees who are satisfied, happy and pleasant. All the invitees wear white clothes, flowers, garlands and chandantilaka (*5.4. V. 195-203*).

Then, beautiful women who are youthful, attractive; wear white dress, jasmine flowers, tilaka and ornaments like hāra, chūḍaka, taṭāka, haṃsatilaka, brahmasūtra, nūpura and other ornaments; walk like swan; have the eyes like that of a deer and look like 'sriṅgārarasādhidēvatas', 'rāgādhidēvata' and Ratīdēvi enter the place. The king sits in a maṇḍapa and these women pour the water mixed with srīkhaṇḍa, kalka, karpur, kastūri and surabhi and scented with agaru, mâlli, mādhavi, kamâlam, pāṭala, karvīra and kētaki in a continuious thin flow from golden vessels or buckets and splash with golden winning fans (*5.4. V. 203-217*).

Afterwards, the king sprinkles or sprays the water mixed with kastūri, harīdra, srīkhaṇḍa, kēśar on the servants through a mechanical means and in a pleasant mood keeps the flowers on their heads. Thus the king moving around the servants and beautiful women who wear good clothes, mallika, aśôka, agaru, and karpura, shines like moon among the stars and like the Kalpavṛiksa (*5.4. V. 218-226*).

Afterwards the women throw at the king a thin spray of water which looks like the arrows of the flowers through the branches of kantaka tree. Like Manmadha the king beats the women with spray of scents by squeezing the balls made of silk ribbons. Thus, playing for some time, before the sun sets in the west, the king removes his wet clothes; puts on new and good garments and sits on his gemstudded simhāsana; distributes clothes, jewels, gems to all male and female servants separately and disperses all the invitees (*5.4. V. 227-233*).

Thus, a king who always conquers the enemies enjoys the sechanakrīḍa.

TÔYAKRĪḌA

When the sun is very hot in the middle of the sky, causing scorching heat, and hot wind blows, the king who desires coolness and to protect the body from terrific heat, plays the salilakrīḍa (watersport) in a river or puṣkarini, or in an pleasant and heart capturing artificial pond (krīḍāvāpi) having series of steps, and artificial trees; or in a kalaśa or ghaṭa or in a vessel made of metal, earth or leather filled with clear and cool water (*5.5. V. 234-239*).

The artificial pond is provided with a way to provide/pump/ pour/clear and good water and an outlet to drain the used water. It is

maintained without fish or thorns, decorated with flowers and the figures of chakravāka birds. In such clear waters of krīḍāvāpi the king plays the jalakrīḍa alongwith the invited women (*5.5.V. 240-243*).

The women at that time wear white dress and golden ornaments; apply the paste of saffom on the body; and flowers on the hands and heads (*5.5. V. 244-246*).

By the time the king reaches the place, the area is spread with camphor and flowers. The king enters the krīḍāvāpi containing cool waters of camphor, in the company of many beautiful women. At that time one woman is pulled by the king, another one is held by shoulders, yet another one by hand; he looks at one woman affectionately or talks sweetly to another, making all women happy. He sprays/splashes water on women standing upto the neck in the water (*5.5. V. 248-251*). During the play, the king throws repeatedly pure gold niṣkas, ratnas into the water for the women who dive deep into the water again and again and attempt to catch hold of the coins and gems. The king enjoys the enthusiasm and the effort of the women to get the gold and the ratnas as well as the tiredsomeness felt by them during the course. The king then splashes more water on those ladies (*5.5. V. 252-257*).

The king thus looks like Indra playing with apsaras; Krishna with gôpikas, and the moon with the stars. The women stand in water upto neck and look like beautiful lotuses; The king standing in the middle beats the ladies with pearl like water spray like Kāmadēva who throws arrows of flower. He secretly enjoys the women under-water by his romantic actions (*5.5. V. 258-274*).

Thus, spending sometime in water in different ways, the king comes out of the puṣkariṇi, removes the wet clothes and puts on best

clothes; applies safforn and sandal pastes on body, wears big pearl strings around the neck alongwith garland of champaka and mallika; and sits on high bed alongwith lovers; He gives them plenty of gifts and dally happily (*5.5. V. 275-279*).

ŚĀDVALAKRĪḌA

Sômēśvara describes śādvalakrīḍa as a pastime spent by the king along with his lovers and women in the beautiful farms/field/ pasture grounds.

The king reaches the pasture grounds (śādvalakrīdāsthala) the venue, where, the black clouds which look like elephants (Anjanadri) making sounds, provoke the erotic feeling; where the peacocks make sounds which resemble the arrows of manmadha; where varieties of trees and flowers are grown; groups of swans are eager to meet the mates; and the air is full of fragrance of kētaki flowers which are like the kusumāśtras. The place thus, arouses and promotes the romantic feeling; and resembles the chariot of kāmadēva. In such a place on the day when the western breeze blows pleasantly, the king enjoys the sādvalakrīḍa (*5.6. V. 280-288*).

By the time the king arrives at the place, carpets are spread, tents are arranged with the cloth of kusambha colour; and white carpets are specifically spread here and there on the grass field for the vīṇa players. Early in the morning, after completing the daily routine, the king along with his women who shine with jewels, mounts on the elephants which are decorated with golden bells, flowers and tilaka (sindur). While other women ride on horses adorned with gold ornaments which walk delicately making sweet sounds of bells. These are followed on either side by singers, dancers

and several other beautiful women. Thus, the whole party moves slowly one after another towards the sādavalasthala.

The king first steps down and enters the ground; then his lovers and the rest of the party step down. The singers and the instrumentalists sit on their respective seats while the lovers, beautiful vēśyas and other women sit in a different place. Thus, when all are settled according to their rank and place in the sādavalasthaḷa variety of tasty items of food are served. Then tāmbūla, anulēpanas and flowers are offered besides clothes, and gem studded ornaments, according to the desire of the king and as per the eligibility of each. Thus, the king satisfies all his lovers (*5.6. V. 289-300*).

Then, the king himself enjoys the tasty food along with friends, sons, servants and rests in the sādvalasthla on a high seat for a while; decorates himself attractively by applying sandal paste mixed with camphor, putting on the best dress in yeìlow colour, adorning the neck with lēpana and pearl chains; forehead with tilaka of srīkhanda; eyes with kasturi; and the head with gemstudded śēkhara which is made in the shape of kētaki flower. Then the king calls all his lovers who are also beautifully dressed in clothes of sindūra colour (dyed in lāksharasa), adorned with various ornaments like mukula, paṇcha-sara of big pearls, chūḍaka, kaṭaka, sīmanta of pearls, taṭāka and hāras; and with kuṁkumalēpana on the body. The women thus dressed in red clothes look like the goddesses of love. (Rāgādhidēvatas) (*5.6. V. 301-309*).

When once again all gather, the group of musician who are seated at a distance begin to sing songs in praise of the king and trivalitūrya is blown harmoniously in different notes. The experts in dance begins to perform the hallīsaka in a circle to the tune of

praṇayavallari, the love song. After the completion of the dance and song, the king offers clothes, gold, ornaments, and varieties of tāmbūla to the artists, lovers and other women and disperses them (*5.6. V. 311-313*).

Then, the king sits on an elephant which is adorned with golden chains, kusuṁbachchatra, vīrakakṣha; applied with the mixture of sindūr and oil on the body; decorated with the mixture of turmeric and rice flour on the forehead and front portion; and hoing the body shining due to the application of the oil, and leaves the sādavalakriḍabhūmi for his own palace (*5.6. V. 314-319*).

VĀLUKAKRĪḌA

According to king Sômēśvara, the vālukākṛīḍa is to be played or enjoyed after the rainy season; in the beginning of the śarat season, when the dark clouds are cleared, the sky shines with white clouds; the lakes are full of pearl like water, lotuses, chakravaka birds and swans; filled with mud of the pollen of śālini flowers; when the tender, cool, and scented eastern winds blow; and the turbid water of rainy season are settled and clear. The vālukākrīḍa is played on the banks of a river or a tank; on which thick flowery shurbs and creepers like bāhutilaka bloom; cool shade of trees is rich; beautiful sand shines like gold dust; and water is cool, sweet, comfortable to touch; and removes exhaustion, thirst, sweat and tiredsomeness (*5.7. V. 320-326*).

The king reaches the place of vālukākrīḍa along with his women who wear white clothes, gold and gem studded jewellery on elephants which are decorated with beautiful gold spread and are in a pleasent mood. After reaching the place, all women divide into different groups, four in each and sit in the form of a circle or square.

Then, the king goes near to each women specifically and makes them happy, by collecting with them sweet scented lotuses, lilies and other flowers, for beauty and fragrance.

First of all the king goes to the water, touches and shakes delicately with his both hands made into anjali, till the water is clear. Then, on the banks the king collects heaps of sand, turns it into the shape of temple like structure with steps and channels with water on four sides. The temple and tank made thus are touched by the king with his lips (*5.7. V. 327-336*).

The King then takes in his hand a lump of sand and throws on the women; the women also throw sand balls on the king. Thus, the women and king throw at each other big balls of sand and the one whose ball of sand breaks is supposed as defeated in the game; he/she should carry over his/her shoulder the person who defeated him/her. At times, the defeated person runs and the winner chases him/her, catches; throws down on the sand; and pours water on the face. So the king and women chase each other and the king acts romantically at that time. Thus playing for some time the vālukākrīḍa, the king concludes the game by presenting a variety of clothes and gem ornaments to all (*5.7. V. 337-41*).

Then, the king decorates himself, applies aromatic ungnents on the body; sits on a well trained elephant, and commands it to do various feats on the sand by making various sounds and signs and causes mirth to the women. After enjoying some time thus, on the sand banks, the king returns to his palace alongwith his women riding on best horses/female elephants (*5.7. V. 342-345*).

JYÔTSNĀKRĪḌA

The joyful and beautiful jyôtsnākrīḍa is played and enjoyed by the king in the moṅth of āśvayuja or kārttika; in the vasaṅt and grīshma seasons when the moonlight is very bright, white like crystal or milk; cooı like sandal and camphor; and causes happiness to chakôras and kumudas. Soon after the fall of the night and rise of the moon, in the spacious ground of the palace which is devoid of pebbles and pits; which is smoothly smeared with cowdung and arranged with heaps of flowers; amongst the ladies the king plays the jyôtsnākrīḍa, which arises erotic feelings (*5.8. V. 346-352*). At that time, the king wears soft, white tight fitting upto the knees with veerakachcha so as to make free movements; fastens the lower abdomine as per convenience with multi-ɔoloured cloth; and yellow belt; applies sandal paste over the body and kasturi tilaka on the forehead; decorates himself with ornaments like kaṭaka, tātaṅka, patra, brahmasūtra, mastakaṭaka; maṇibaṅdha alongwith garlands of mālati, mallika flowers. The dress and ornaments of the king should not be gaudy and bright or should not obstruct the free movements of the king. The other participants and women also dress and decorate with beautiful ornaments (*5.8. V. 352-359*).

The patients, diseased, children, aged and stout persons should not be permitted to participate in the game. The people of equal age, intelligent, well versed in wit should only take part. The king may play the game himself or observe or act as an umpire; the ladies mostly enjoy the game but do not take part. The participants are divided into two group each having 5, 7, 8, 9 or 10 persons and stand facing each other. In case the king is playing, the leader of the opposite groups should be his friend (*5.8. V. 359-361*).

The game is played in three different methods. In the first method, a line is drawn between the two groups and at a distance of 5 dhanus, two victory poles are erected on both sides for touching as the symbol of victory/goal. Each is protected by the participants of that side. The game begins when the participants of one group run to the opposite direction to catch/touch the pole of that group. The runner who touches first the victory pole and the group in which more people run and touch the pole is the winner of the game. This game is called harišáši as Lord Krishna played this game alongwith gôpakas (*5.8. V. 363-367*).

In the second method five or six kôṣtakas each measuring four hastas are drawn on an even ground. Near to these, a straight line called wārtika is drawn. The player should enter the kôṣtakas of one side and return from other side jumping each kôṣtakas and come out from the middle one without touching any line with feet; if one can do so three times, he is declared as the winner of the game. The winner should sit on the back side of the defeated. Lord Gobinda is described as to having played this game (*5.8. V. 366-375*).

In the third method of jyôtsnākrīḍa mainly the ladies take part. Some ladies form a circle like a false fort wall, while some stand inside, encircling the king; yet some stand outside the false wall. While the middle circle moves around, the ladies standing outside the circle take a stick made of stemens and flower stalks having the hanging ball of flowers at its tip and touch or beat the king and make him happy. The king thus enjoys the blows given by women with the flower in the moon light. This game is stated as played by Lord Krishṇa with gôpikas (*5.8. V. 376-379*).

SASYAKRĪḌA

Sômēśvara in his Mānaôllāsa describes a pastime called sasyakrīḍa. As the name suggests, this is a krīḍa enjoyed by the king in beautiful green fields, full of crop/harvest, in hērhanta season; when, the elephants play and swans move freely in lotus ponds; cranes and sāraṅga birds flutter; the lotuses dry, the feathers of peacocks drop and the deers are troubled; the moonlight is white and clear like camphor and kunda flowers; the air is fragrant with the smell of gandhaśāli rice; men shiver due to cold winds and go near fire to warm themselves and the lovers enjoy long nights. The field of paddy/farms where the king plays the krīḍa are maintained with fresh grass, and tender seedlings which look like parrot feather as the king walks there and; a variety of fruit bearing and flowering trees are arranged tastefully; without any sticky mud and bad odour. Thus the whole environment look green even without the arrival of spring season. The area is well protected by faithful servants of the king (*5.9. V. 380-395*).

Before the king arrives the sasyakrīḍakṣētra farm, the cooks who reached the place early, prepare and keep ready various items of food like dadyôdana (curdrise) mixed with ginger, ilachi, marichi; āmla; wheat gruel, pôlika, puri, pupala (sweet puri), pāyasam made of sugar; honey, vegetables, wine, buttermilk, curd, rahizom, roots, fruits, salt, rajika and the eatable made of the meat of sheep and pig (*5.9. V. 396-398*).

The king arrives at the place of entertainment in a pleasant mood accompanied by brāhmiṇs, queens, lovers, friends, dancers and bodyguards. He is welcomed by erecting a gateway made of freshly plucked green plants amidst sweet sounds of the instruments and melodious songs. The King enters the gateway all alone; then

the brāhmins, queens, lovers, dancers, singers and others follow with eagerness, obedience and happiness. When everybody settles, the king offers tasty food prepared from kalaya, simbika, wheat spike, niṣpāva grains; karkāṭika fruits and other items to the brāhmiṇs, lovers and servants separately; then takes his food in happy disposition alongwith sons and relatives. At the end, the king throws/ offers food on all sides for the deity presiding over the field (*5.9. V. 399-407*).

Besides, the tender top parts of the gram plants which are red in colour and sour in taste are plucked and mixed with hiṅgu, plain salt, jeera, pepper powder and blended by adding a little oil and powder of sṛingavēra. The same is packed in various beautiful packets made of leaves of yavanāla and heated in the fire made of dry stems, leaves and cowdung cakes collected then and there itself. When the mixture inside the leave packets is cooked well, is served to all. Afterwards, the gram plants which are full of fruits are fried on the flames; and the fried gram fruits cleaned from the ashes is offered to the king who eats the same for excitement and taste alongwith others. The gram cooked in salt water is also distributed to all. The corn is fried on a fire; the dust is removed with hands by winnowing gently; these tender seeds full of milky juice, which look like parrot feathers are also enjoyed by the king in the company of sons, grandsons and others. There after, madirā is given to the king as anupāna. The other items like butter milk with salt; the dadhyôdanam; mixture of tender fruits of khalaka, kākaḍi, bṛihati, karpas, vārtika, vēlam, the tender leaves of thīkṣhnaka, kushumbha; red carrots, kanda, mūla, phalas as well as the pieces of kôśataki fruits mixed with the powder of mustard and salt and the fried meat of pig and sheep are savoured by the king, freely (*5.9. V. 409-421*).

After the completion of food, the king rests in the farm (green fields) for some time; adorns himself and leaves for his palace in the company of queens and lovers on the best horse which is decorated with golden ornaments and silk cushion (*5.9. V. 422-425*).

MADIRĀPĀNAKRĪḌA

King Sômēśvara describes the madirāpānakrīda as the enjoyment of the company of women who are engaged in drinking of madirā, on grass land, banks of river, sandy place, in the garden full of flowers and fruits, or in the palace; by the king for relaxation and satisfying his sensual feelings (*5.10 .V. 426-428*).

. In this context the method of brewing different types of madirās, āsavas and surās are described. The jaggery is mixed with the juice of canesugar and kept for a longtime till the reaction takes place. When this compound becomes black, the dhataki flowers are soaked in it alongwith sugar and honey; again the mixture is kept for a long time till it changes its nature and emits smell; then some chemicals and herbs are added to it to give the salty and pungent taste and excitement. Then again the whole liquid is kept in a golden vessel for some time. This is called mādhvyāsava (*5. 10. V. 429-431*).

The priyāṅga mixed with powders of dried pieces of neembu, powder of yavanāla and yavagô is kept in a big vessel; the powders of dry cooked rice and yavagô are also added and the vessel is kept in a air-tight place for 24 hours; till the fermentation smell spreads. This is called lavam. Since it is very intoxicating, again water is poured in it, covered with cloth kept till it decomposes. The upper clear essence is strained through the cloth and enjoyed (*5-10. V. 432-435*).

The bark of krôhiṇi and ghôṭa are boiled by adding water little by little and kept in hot place then the powders of māṣa (black gram) and yavanāla are added to it and heated on low fire for three or four nights till the liquid becomes black; then the surabījas and water is added, closed for sometime, churned and kept till smell of fermentation is emited. This is called krishṇasura as it is black in colour. It is tikta, and full of taste (*5.10. V. 437-442*).

In the same way, by using the powders of rice, wheat, yava, śyāmaka, krôdhrava, pôuṣta, the respective suras can be made. These are called pāṇḍurās (*5.10. V. 436-437*).

The drākshāsava is made from the juice of drāksha; it is liked very much by the ladies; the nārikēlasava is made by keeping the coconut water in a pot mixed with dhataki flower for a long time. Similarly the madhūkāsava is made by boiling the flowers of madhūka alongwith dhataki flowers; the panasāsava is made by boiling jack fruit with dhataki flower after fermentation; and the sindhyāsava is made from the juice of mango (*5.10. V. 443-445*).

The tālāsava is collected from the palm trees by tearing the top portions of the tree and arranging a pot there to collect the juice which oozes out from the pith of the tree. In case of kharjūra the flowers are boiled and sava is prepared. The different savas and madirās prepared thus, are kept in glass vessels, earthen pots and goḷd vessel; mixed with water and taken by means of small vessel/ chaṣakas (*5.10. V. 446-449*).

Along with madirās, a variety of food items which taste sour, hot and salty are also kept ready. Different types of meat fried on fire; cooked in vessels along with the juices and flavours; meat items prepared with the spices like rajakalavaṇa, surbhi, kēśari, matuluṅga, sṛingavera, and hiṅgudūp; various types of eatable made of māṣa

(black gram), wheat, dadyôdanam, tasty dishes (mṛiṣṭa and svādu); items soaked in the juices of jaṁbu, adraka; the meat of forest animals and birds like peacock, and deer seasoned in salt water, or fried in oil or ghee with karpura; mūlaka, adraka, harītaka, sūrana and vēlukaṁda, seasoned with salt are also prepared (*5.10. V. 850-855*). Besides, kanda fried in oils mended with sour juice and salt, the kanda alongwith onion which savours pleasant; the satāvartaka and kanda blended with oil, salt, marichi, pipali and rājamatulaṁga; the kantaram, kuṭajam, bilvam kept in salt water; cooked and mixed with gram and marichi; the gram fried on hot sand; and cooked with milk; the sweet gram; white gram; the gram cooked in rajakalavaṇa and other varieties; fried harika or cooked in salt and sprinkled with harimaṇyaka; pieces of onion, seasoned with hiṁgu are arranged. Delicious and flavouring eatable called pūrṇam is also kept ready to be served on lotus leaves or on banana leaves (*5.10 . V. 456-465*).

At the place of entertainment (pānasthāna), various types of vessels in different colours shinning like indranīla, gômēdhika, garudapacha, vaiḍhūryamaṇi, pure crystal; chaṣakās of silver, gold are set there for drinking the madirā (*5.10. V. 466-470*). The sitting arrangements are made as per the orders of the king, either on sand banks, beach, grass field, garden, under shade of a big tree, in bamboo bushes or in a tent.

When the preparations are over, the king decorates himself and calls for the beautiful and attractive women; invites them into tent with respect and makes them sit in rows as per their eligibility. The king himself serves all tasty items to these ladies and fills the drinking chaṣakas with different madirās. While the food is served, the cook helps the king to explain the taste and specific quality of each item. When all the items are served, the servants leave the

place. Then the king with his own hands shakes the drinks and fills the goblets of the ladies again and again and he himself also drinks. The women eat and drink praising the taste of different items engage themselves fully in drinking bouts (*5.10. V. 470-485*).

After sometime the women become intoxicated with the effect of madira, loose their consciousness and begin to weep, sing, tell poetry, faint, become sad, close eyes, kiss one's own reflection, talk unclear words, kiss other woman, pull their hairdo or spread their hair. Some women fall down, the cheeks and eyes of some of become red. While some ladies abuse or bless others, yet some go to the king, kiss and embrace him in different ways. The king enjoys of different moods of the intoxicated women. He goes to each woman and consoles and makes her happy as Krishṇa played with the gôpikas. King Sômēśvara describes madirāpānākrīḍa to be played thus, by a king (*5.10. V. 486-514*).

PHAṆIDĀKRĪḌA

King Sômēśvara states that when the king feels relaxed after completing the routine work and the meal, in the afternoon, if his mind is free and could concentrate, should get ready to play phaṇidākrīḍa. The king should decorate himself and reach company of lovers, groups of experts in music and dance; learned; the skillful ankas, mallas and phaṇidās, prahēlikas, pāśakas; vandimāgadhās, servants and prisioners. The king should exhibit the strength of his fist in using the sharp edge of sword as well as skill or quick movement of his hand (hasthalāghava) while using different weapons for different purposes within the batting of the eyelid. This is called phaṇidā. Each item of the game has a bet also. However, the game is only a mock or false fight played by the king to show his

tact. That is the reason why the coconut/palm, cane sugar/twig of orange tree are used as weapons and targets (*5. 15. V. 795-802*).

First, on all directions kāṅḍabaṅdhana (boundary) is made, within which 20, 30 or 50 varāṇḍakas (targets of sugar) are kept in a heap or a row is made. The king shows his strength by cutting all the pieces at a time. At times, out of many, only one piece is cut leaving all others untouched or all are cut leaving behind only one piece. Thus the king shows the skill of his hand. In other case, with the sharp edge of the dagger, the sugarcane is cut into pieces as if done with a saw. Holding in one hand the sugarcane, with the other hand he cuts it into several small pieces in no time. Similarly the full orange is broken into several pieces with his knife. The coconut is also used as a target on the same methods. Thus the phaṇidākrīḍa is mainly meant for enthrilling the ladies and to increase their love for the king; as well as for encouraging the mallās and phaṇidās. The game mainly arouses curiousity (*5.15. V. 803-815*).

TIMIRAKRĪḌA

The timirakrīḍa is a pastime played by the king with the girls of sixteen years in the underground cellars called bhūgṛaha or garbhagṛiha to arise the feelings of love in innocent young girls and to satisfy his own fun. The windows, holes and doors of the bhūgṛiha are closed and covered with curtains in such a way not to permit a ray of light inside, creating total darkness. The cellar looks like the wings of cuckoo, kasturi, tamāla leaf, Kālindi waters and indranīla and not even the minister of the king could see the game played by the king inside (*5.17. V. 864-877*).

When the bhūgṛiha is ready, the king without making noise, enters it and with his permission young girls of sixteen years are

permitted to enter the cell. Then, the king slowly moves towards the girls, pulls one girl by hand another by hair; hits a girl on head or on hip; thus the king teases all the girls by his mischievious acts (*5.17. V. 878-881*).

While doing so, some women who were already posted by the king in the bhūgriha, make sounds as per the orders of the king. When the young girls move towards the sounds in darkness, they dash each other; some fall down, some dash to the pillars or walls while some women pull others neck or hair; and thus fight among themselves, abuse each other. The king enjoys the commotion/noise created by these girls due to the confusion and further teases them and laughs (*5.17. V. 882-888*). When the girls listen to the laughter of the king they became more furious and wild. Some abuse him again and again, however, which the king enjoys. In order to calm down the girls, the king appeases them slowly and touches their bodies delicately, talk pleasantly, gives gifts and do such acts. Then, some girls embrace the king, while some touch his feet yet some love him. Afterwards, the king hides in one place and makes noise; then all girls fallow the noise and try to catch hold of him. In these attempts, one girl holds pillar, one runs here and there and yet another dashes another women. Finally all girls reach the king, and he makes all happy by holding one from behind, another by kissing and yet another by touching. Thus after playing the timirakrīḍa which is very dear to him the king comes out of the bhūgrha and goes to his palace (*5.17. V. 889-913*).

VĪRAKRĪḌA

The vīrakrīḍa is played by the king for attaining siddhīs. As the name indicates, the krīḍa is fit to be performed by a bold and heroic

king like Vikramāditya, Śūdraka, Sālivahana and Kālidāsa. It is stated that the king by effort could obtain eighteen types of siddhIs namely-khaḍaga, bāṇa, gada, pātra, yaṣṭi, muṣṭi, pata, khata, yôrjana, pāduka, rakta, mani, vetala, rasa, nidhi, varāṭika, akshạ, and vāk (*5-18. 914-920*). *Khaḍgasiddhi*: The sādhaka or a king who holds a sword detained by this siddhi is his hand cannot be defeated by any one, not even by the gods. *Bāṇasidhi*: the bāṇa obtained by siddhi, will hit the target and return to the owner or the user; *Gadāsidhi*: As soon as the gada is taken into the hand by the sādhaka, the enemy and his elephant will be beaten by that gadā; *Pātrasiddhi*: The vessel obtained by this siddhi, when held in the hand could provide the desired articles instantly; *yaṣṭisiddhi*: A stick obtained in this way when taken in the hand can be converted into any form desired by the sādhaka; *Muṣṭisiddhi*: Anything taken into fist by the sādhaka could be converted into the gold and poverty can be removed by obtaining this siddhi; *paṭasiddhi* : Any person hides in or covers the paṭa (cloth) cannot be seen by others and could disappear anywhere; *Khaṭisiddhi*: If name of any person or animal or living creature is written on the earth by the one who obtained this siddhi, instantly the words assume the form of that person or shape of the animal or bird; *Yôjanasidhi*: The aṅjana applied to the eyes of the sādhaka could kill a person from distance; *pādukasiddhi*: The foot wear obtained by this siddhi when put on the feet by the sādhaka, takes him to any distance in no time; *Raktasiddhi*: Anything held by sādhaka in the hand could become red; *Maṇisiddhi*: By obtaining this siddhi, one can get the gems instantly into the hands; *Vētalasiddhi*: In this siddhi, one gets capacity to appoint a vētala as a servant for doing any work; *Rasasiddhi*: The symptoms of the old age could be warded off, the ageing could be prevented, the body could not be touched by the

death, and the body becomes strong like metal, if one could obtain this siddhi; *Nidhisiddhi*: The sādhaka could see the hidden treasure under the earth, which could be used for dharmārthakāmas; *Varāṭaksiddhi*: By obtaining this siddhi, one can always win the dyūtya (gambling) and can take away others money; *Akṣhasiddhi*: By this siddhi, one can get the wanted dāya (the bet number); it will be very helpful to the king; *Vāksiddhi*: Any word, determined by mind and heart, if uttered, could be materialised by one who obtains this siddhi (*5.18. V. 914-939*).

In order to obtain these siddhis, the sādhaka (the king) should be clean in mind and body; determined in heart; be bold and well read in the śāstra and śastra. In the midnight, when no body moves in the capital, the king should meditate over the maṅtra, establish Śiva-the bhūtadipati and Chaṅḍikā in the heart, worship and leave the palace; holding the sword in the hand proceed towards a chatvara or ruined temple, a very big pīpal or banyan tree, deserted well or middle of a water tank or a river. The sādhaka should worship in the heart god Vināyaka, worship Narasimha to remove all obstacles in his venture and proceed with a strong mind, and will; boldness and determination (*5.18. V. 938-944*).

Then, he will come across crowds of spirts like pisāch, yakṣha, gūhyaka, vētala, rātala, rākshas, prēta and several others gaṇas. Some have burning face (jwālamukh), some have big body, (mahākāya) some red eyes, some long face; some are too short, some are with shaven head, some with crooked body, some with long nails, some weeping, some bounded with chains, some with broken voices, some shouting loudly, some with long tusks, some with long tounge, some with big stomach, some with three feet, some with one foot, some with dung coated body, some with blood, some ferocious,

some ugly, some wearing the garlands of hands, some with long teeth, some with sagging lips and ugly form.

On seeing all these the king should satisfy them by offering anna, maṁsa, rakta or by threatening, by shouting or at times by requesting or even begging at times. Some evil sprits which are satisfied with the king's behaviour will be ready to serve him and the king should accept them. Thus, the king with his valour and strength controls vētalas and prētas (*5.18. V. 945-955*).

When the king proceeds further, he comes across yôginis or yôgamātas, like pīṭhaja, kṣhētraja, sahaja, samayojha. The pīthaja types of yôgīnis are from Jullundhara, Kāmrūpa, Oḍhayana, Ujjaini; Kṣḥētraja type are from Karāhadam, Vīratpura, Purṇagiri, Sirīgiri, Vikôtaka, Chitracūtam, Aṁbusikhari, (Vindhyāvāsini) Ekāmra (Kāñchīpur) Mahachinchm, Pruyagam, Mālaya, Kôlāhara. The kṣḥētraj yoginis are called kṣḥīraja yôginis also. The yôginis of pīṭhaja are called ayônijayas. The sahajayôginis are those which became yôginis on account of previous births. The yôginis which are initiated for particular time or occasion are called samayayôginis. The yôginis again are of two types: gupta and prakaṭita. The gupta yôginis are of five forms (1) wife (2) servant/maid (3) prostitute (4) widow (5) ascetic; these forms are being obtained by them according to their past karmas. The prakaṭita yôginis are called yôgmatas also. They are: dākini, pūtana, śākini, bhīma, rēvati, rupikasya, suṣkarēvati, aśvamukhi, maṁdita and simhāsani; They are very powerful and show their existence on all sides in different ways. The prakatita yôganis appear before the king in the form of beautiful ladies sitting on the throne accompained by chhatra and chāmara. Then, king should offer them bodly plenty of meat and blood, bow down in obedience, praise and worship with maṁtras.

Then the yôginis will be pleased with the devotion, determination and boldness of the king, and bless him with the desired object (*5.18. V. 956-971*).

Thus, receiving the blessing and the desired object from the yôginis the king returns to his palace. Getting up early in the morning next day, the king completes his daily routine; and exhibits to all people the siddhis obtained with boldness. This is called vīrakrīḍa which is horrific but is auspicious (*5.18. V. 972-73*).

PREMAKRĪḌA

Sômēśvara states that the love that arises from a pure heart and the mind of the best women could be obtained on account of the great merits done by one, in his previous births. In this context he refers to different types of love experienced by a man (1) Ekābhimaniki, a feeling of mine towards sons, friends, brothers and servants (2) Abhayāsik; a love developed towards wife due to regular contact (3) Sampratyayatmika, a love with woman with whom fear/doubt disappears and confidence develops. (4) Vaishayiki, the love that arose from looking at the figures or appearance of person/lady. It is stated that when the feeling of liking arises in the mind, the rasa is created in body which will result in attachment to the opposite sex or a feeling of dearness. This is called love. A love obtained from the best woman is called siddhaprēma; it is not possible to everybody to get such a love. It is stated that jealousy, lust and desire are the reasons or means to get or to seek love. The ālambanās or the promoting factors for the creation of love are also mentioned by the author.

In this connection, different types of nāyikīs like virahiṇi, prôṣita, vāsavasjjika, abhisārika which are described in classical

literature are referred to. Further, it is stated that the king should know the means and methods of satisfying the lover (the upakaraṇās and upāyas)-like affectionate talk and offering of bhôgas. When the king falls in love with a lady, he should know whether that lady is also in love with him or not by sending a dūta; on knowing her love for him, the king should call the antahpurādyakshya and tell him about his love; approach the lover along with tāmbūlādhikāri and other servants; express to her his love; satisfy by sweet words, gifts and love acts. After enjoying the company of the lover, the king should return to his palace. Similary, the king on receiving a message from a lover who suffers from separation and awaits, should visit her, appease and make her happy by satisfying in all aspects (*5.19. V. 974-1120*).

SURATAKRĪḌA

The Mānasôllāsa describes the erotic life of the king with the prostitutes under suratakriḍa. When the king feels a desire for woman, first he should go to the house of a prostitute, select the most beautiful woman, come back to the palace, he should take bath and have healthy food, decorate himself with best dress, flowers and lepanas; and go along with the servants to that prostitute's house. There he should satisfy all grades of people by giving gifts and enjoy the selected women and return to the palace (*5.20. V. 1121-1369*).

Thus, King Sômēśvara gives the guidelines for the Kings to be followed for obtaining the Kingdom as well as for stabilizing the position; and enjoying the life in the court, harem and palace in all its spectrum of colours.

Subhamastu!
Maṅgala Mahat!
Śrī Śrī Śrī

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GLOSSARY

Abalā	=	Woman
Abhayaṅgana	=	Massage of the body with oil before bath
Abhichāra	=	In cantation to destroy the enemy
Āchamana	=	Cleaning of mouth/sipping of water
Adāna	=	Taking
Adraka	=	Ginger
Agastyaka	=	Sesbania grandiflora
Agnimath	=	Prema Spinosca
Agnimāntha	=	Aeschynomene Sasban
Aguru	=	Aquilaria agallocha; Roxb
Alinda	=	Open space before house
Āmalaka, Āmalaki	=	Emblica officinalis
Amātya	=	Minister
Amla	=	Sour
Āmra	=	Mangifera indica
Āmrātaka	=	Spondias mangifera
Amuktāyudha	=	Weapon not hurled
Anātha	=	Orphan
Āndôlana	=	Swing
Añjana	=	Collyrium
Aṅka	=	Duel
Ankôla	=	Alangium Lamarki
Aṅkuśa	=	Elephant goad
Antara	=	Inside/inner
Anubhāvās	=	Consequents
Anugraha	=	Blessing

Anupāna	=	Post prandial drink
Apamārga	=	Archyranthes aspera
Arghya	=	Washing of hands/offering of water
Ariṣṭa	=	Alcohal prepared from decoctions/Xanthium Strumarium/Heliaaza dirachta
Arka	=	Calotropis gigantea
Ārnāla	=	A type of beans
Arthī	=	Seeker
Āsana	=	Halt/attitude of difference/seat
Asatya	=	untruth
Aśoka	=	Saraca indica
Āśraya	=	Seeking shelter
Aṣṭadig	=	Eight cordinal directions
Aṣṭāṅganamaskāram	=	Bowing down with eight part of the body
Aśva	=	Horse
Aśvagaṁdhi	=	Uhithania Sommifera
Ataśi	=	Linum usitatissimum
Badarī	=	Ziz yphusjujuba
Bāhya	=	Outside/outer
Bala	=	Army/Strength
Bālā	=	Girl/below 16 year
Baṁsa	=	Bamboo
Bāṇa	=	Arrow
Bandhu	=	Relative
Bhagandera	=	Fistula-in-ano
Bhallātaka	=	Semecarpus anacardium
Bhaṅga	=	Cannabis Sativainn
Bhāṭṭa	=	One who praises
Bhāva	=	Feeling/emotion
Bhaya	=	Fear
Bhayānaka	=	Terrific
Bhôga	=	Enjoyment
Bhôjanam	=	Food

Bhôjya	=	Food item that is *masticated*
Bhṛitya	=	Servant
Bhūdhara	=	Hillock/mountain
Bhūmi	=	Earth/field
Bhūṣana	=	Ornament
Bhūtayajña	=	Offering to creatures
Bībhatsa	=	Odious
Bījapūra	=	See mātuluṅga
Bilva	=	Aegle marmelos
Bimba	=	Coccinia indica
Bindaka/Bendukaṃ	=	Lady's finger
Bisachakra	=	Lotus stalk
Brāhmaṇa	=	One who is devoted to knowledge/Brahma
Brahma yajña	=	Woship of vedas
Brāhmi	=	Bacopa indicum/Centella assiatica
Bṛihati	=	Solonum indicum
Chakaravarty	=	Emperor
Chāmara	=	Fly whisk/insignia of a king
Chamatakāra	=	Magic
Champaka	=	Michelia champaca
Chaṇaka	=	Gram
Charaṇa	=	Bard
Chaṭa	=	One who connects lovers
Chāṭukāra	=	Who tells poem instantly, sings the legacy of the king
Chaturaṅga	=	Chess
Chaturôpāyas	=	Four means to win the enemy
Chaturpuruṣārthas	=	Four goals of human life viz. Dharma.
Chatuṣka	=	Window
Chhatra	=	Umbrella/insignia of a king
Choṣyam	=	Food item, which is sipped
Ciñca or Ciñcini	=	Tamrid
Chūta	=	Mango

Chaturvarṇās	=	Four castes of the society
Dāḍima	=	Punica grānalatum
Dakshiṇā	=	Saccred fees
Dāna	=	Gift
Daṇḍa	=	War or Punishment or staff
Daridra	=	Poor
Dātaki	=	Woodfordia fruticosa
Denḍukam	=	See Viṣamuṣṭi
Dēśa	=	Country
Dhairya	=	Bravery
Dhanurvidhya	=	Science of archery
Dhānyakam	=	Coriandrum Sativum
Dharmsāśtra	=	Social law
Dhīmati	=	Strong minded
Dhīra	=	Bold and dignified
Dhṛti	=	Fortituted/self command
Dhūmra	=	Smoke
Dhūpa	=	Inscene/smoking/fumigation
Dhūrva	=	Synodoen declotyn
Dhyāna	=	Meditation
Dīna	=	Helpless
Dīpa	=	Light
Dôṣa	=	Defect
Drākṣa	=	Wine/grape
Durga	=	Fort
Dūta	=	Messenger
Dvaidhībhāva	=	Duplicacy or splitting the enemies
Êlā	=	Alpinia cardamomum/ilāchi
Gadā	=	Mace
Gajārôhaṇa	=	Mounting of elephant
Ghanaśāra	=	Comphor

Gôdhuma	=	Wheat
Gôrôcana	=	Oxbile
Graha	=	Planet (nine in number)
Grahaṇa	=	Capturing
Grihatittli	=	Partridge
Guḍa	=	Molasses
Guggula	=	Commrphuramukul/commiphora mukul
Gupta	=	Secret
Harîdra	=	Curcuma longa/turmeric
Harîtakî	=	Terminalia chebula
Haritāḷa	=	Yellow arsenic
Harṣa	=	Merriment
Hastalāghava	=	Skill and smartness in the use of hand
Hastikarṇa	=	Ricinus communis/Alocasisma crorrhiza
Hāsya	=	Humorous
Hiṅgu	=	Ferula foetida
Hintāḷa	=	Phoenix plaudosa
Hôma	=	Offering of fire oblation
Ikṣu	=	Sugarcane
Îrṣā	=	Jealous
Jala	=	Water
Jālaya	=	Window
Jaṁbîra	=	Citrus
Jaṁbu, Jambuka	=	Eugenia jambolana
Japā	=	Hibiscus rosasinensis
Jîrake	=	Cuminumcyminum
Jāti	=	Jasmin (Barerla cristata)
Jîvantî	=	Dendrobium
Jugupsa	=	Disgust
Jyôstna	=	Moon light

Kachôram	=	Dūrā labtā
Kadalī	=	Musa paradisiaca/sapientum
Kadaṁba	=	Anthocephalus cadamba
Kajjala	=	Collyrium
Kaksa	=	Sides
Kalama-śāli	=	Paddy, a variety
Kāma	=	Desire
Kanda	=	Bulbs, bulbous roots
Kapiṭhtham	=	Feronia elephantum
Kara	=	Tax
Karamardkam	=	Carissa Carndus Linn
Karaṇa	=	Time measure
Karaṁja	=	Galedupa arborea
Karanya	=	
Kāravelika	=	Bitter gourd
Karavīra	=	Nerium indicus/odoratum
Karhāri or Karhata	=	Randia dumetorum Lam
Karīra	=	Capparis decidua/aphylla
Karkatī	=	Momordica
Karkatim	=	Pistacia integerrima Stew exbrandis
Karnikāra	=	Hibiscus
Karpūra	=	Cinnamomum comphora
Kārpāsa	=	Cotton
Karuṇa	=	Pathos
Kaṣāya	=	Astringent
Kaṭam or Kuṭphala	=	Myricanagi Thumb
Kathā	=	Story
Kathaka	=	Story teller
Kaṭu	=	Pungent/hot
Katurôhiṇi	=	
Kaṭuka	=	Picrochiza Kurroa
Kaṭu tumbika	=	Lagenaria siceraria stande
Kavi	=	Poet
Kāvya	=	Literary work/poetic composition

Kēśara	=	Mimusop elengi
Kētaki	=	Pandanus odoratissimus (tectorius)
Khaḍga	=	Sword
Khaṇḍapāka	=	Candy
Khadīra	=	Acacia catechu
Kharjūra	=	Phoenix sylvestris
Kimśuka	=	Butea frondosa (manesperma)
Kôdrava	=	Paspalum
Kôkilākshi	=	Astercantha longiforlia
Kôśataka	=	Luffa ecutangula/acutangule
Kôśa	=	Treasury
Kôśi	=	Mudga, māṣa or pulses
Kôṣta	=	Room/square
Krīḍā	=	Game
Krôdha	=	Anger
Kṣhatriya	=	Warrior or king
Kṣhma	=	Patience
Kula	=	Caste or family
Kulattha	=	Dolichos biflorus
Kumuda	=	Water lily
Kunda	=	Jasminum
Kunkuma	=	Crocusativus Linn
Kuruvaka	=	Barleria cristate
Kuśa	=	Poa cynosuroides/Desmostachyabibinmnat
Kūṣmāṇḍa	=	Cucurbita pepo
Kusumbha	=	Carthamus tinctotorious/crocus sativus
Kuṭaja	=	Holarrhena antidysenterica
Kuṭumbini	=	One having a family
Kaṭurohini or Kalīka	=	See kaṭuka
Kuṣṭa	=	Saussurea lappa/utpala
Lākshārasa	=	Juice of lac
Lakṣhya	=	Target/aim
Laśūna	=	Garlic

Lāvaka	=	Quail
Lavaṇa	=	Common Salt
Lavaṅga	=	Syzgium aromeaticum
Lēhya	=	which is licked/sauce
Lēkhaka	=	Scriber
Lēpana	=	Cosmetic paste applied on the body
Lôbha	=	Greediness
Lôdhra	=	Symplocos crataegoides
Mada	=	Pride/intoxication/rut
Mādhavi	=	Hiptage benghalensis
Madhu	=	Honey
Madhūka	=	Bassia latifolia/Madhukaṣṭa
Madhuparka	=	Offering of honey and curd
Madhura	=	Sweet
Madhu sighṛu	=	Moringa concanensis Nimmo
Madirā or Madya	=	Intoxicating drink
Māgadha	=	One who reads the geneolgy of the king
Mahāpātka	=	Great sin
Mahiṣa	=	Buffalo
Malla	=	Wrestler
Mallika	=	Jasminum
Mālya	=	Flower garland
Maṇḍalādhīśa	=	Head of state or region
Mandāra	=	Brythrina indica
Mānjiṣṭa	=	Rubia cordifolia Linn
Manujaka	=	Reed, grass
Mantra	=	Strategy
Manuṣyayajña	=	Honouring of Guest
Maricha	=	Piper nigrum
Maruvaka	=	Ocimum
Māsa	=	Months (12 in number)
Maṣa	=	Black gram
Masura	=	Lens culi naris

Mati	=	Intellect
Mātuluṅga	=	Citrus medica
Medha	=	Brain
Methika	=	Triganella
Mēṣa	=	Goat
Mīna	=	Fish
Mithya	=	Illusion
Mitbhāṣi	=	One who talks less/reserved
Môksha	=	Liberation from worldly life
Mouna	=	Silence
Mriga	=	Deer
Mudga, Muga	=	Phaseolus mungo
Mudra	=	Symbolic offering by hand gesture
Mugdha	=	Teenager/one who desires a lover
Mukta	=	Weapon that is hurled
Muktāmukta	=	A weapon thrown but cannot be taken back
Muṇḍaka	=	Sphacranthus indicus lina
Muṣta	=	Cyperus rotandus
Muṣti	=	Fist
Nadīmaṭrika	=	River dried land
Nāgakeśara	=	Mesua ferrea
Nāgakusuma	=	Mesua
Nagara	=	Zingibir officinal
Naimittika	=	Rites to do at a fixed time/days
Naivēdyam	=	Offering to Gods
Nakshatra	=	Star, (27 in number)
Nāma	=	Name
Naraka	=	Hell
Nārikela	=	Coconut
Navadurga	=	Nine types of forts
Navamallika	=	Jasminum arborescens Ronb
Navanīta	=	Butter
Naya	=	Good practice

Nidhi	=	Hidden treasure
Nigrôdha, Nyagrôdha	=	Banyan
Nīlôtpala	=	Blue lotus
Nimba	=	Melia azadira chata
Nirājanam	=	Ceremonial farewell/waning of light
Niśa	=	Turmeric
Nītiśāstra	=	Political science
Nivṛitti	=	Prevention/turn inward
Nṛitya	=	Dance
Niṣpāva	=	Dolichos lablab (simba)
Nitya	=	Routine
Ôṣadhi	=	Medical/annual herbs
Pādalēpana	=	Massage of feet
Padmakôśa	=	The stigma of lotus
Pāduka	=	Sandals/Foot wear/shoe
Pādya	=	Washing of feet
Paksa	=	Wings
Palāṇḍu	=	Onion
Palāśa	=	Butca Trondosa
Pāna	=	Drinking
Pañchamahāyājnas	=	5 great sacrifices
Pañchāṅga	=	The astronomical readers having five parts.
Pāniyam	=	Drink
Parapātika	=	Physalis mimima
Pārāvata	=	Pigeon
Pārijātaka	=	Erythrina indioica/Fuma riatarvi flora
Pāśa	=	dice for playing gamble
Paṭa	=	Cloth
Paṭah	=	Metal music instrument
Patākā	=	Flag
Pātaka	=	Sin
Pāṭaka	=	Singer

Pāṭala, Pāṭali	=	Streospermum suaveleons
Patita	=	Down fallen
Paṭôla	=	Trichosanthes dioca
Pātra	=	Vessel
Paṭṭaṇa	=	Town
Pauṣṭika	=	To give strength
Pēyam	=	Drinkable
Phaṇidā	=	Bet
Picumanda	=	Melia azadirachta
Pipal	=	Ficus religiosa
Pippali	=	Piper longum
Pitasala, pitasara	=	Shored
Pitṛyajna	=	Offering to manu/depatred soul
Pragñā	=	Genious
Prabhāva	=	Mighty influence
Prahasaka	=	Joker
Prahēlika	=	Riddle
Praja	=	People
Pralôbha	=	Temptation
Prāṇāyāma	=	Control of breath
Pratīhāri	=	Messenger
Pravirtti	=	Behaviour
Priyāṅgu	=	Aglaia Roxhburghiana/setari aitalica
Prouḍha	=	Fully matured woman
Pūga	=	Areca catechu
Puṣpa	=	Flower
Puṭapāka	=	The method of preparation of Ayurvedic medicine in which the original material is kept in leave packet coated with mud and heated with high degree of temperature.
Putra	=	Son
Punnāga	=	Calophyllumirnopyllum

Rāga	=	Musical tune/mode
Rajaka	=	Brasticanigra
Rajani	=	Indigofera tinctoria
Rajakôśtaki	=	Luffa amara
Rājamāṣa	=	Vigna Cylindica
Rājya	=	Kingdom
Raktôtpala	=	Nymphaea rubra
Rāmaṭha	=	Hiṅgu
Rasa	=	Juices/feelings/tastes (6 in number)
Rasāyanam	=	Medicine/Elixir of life
Rāṣtra	=	State
Sabhā	=	Assembly/Council
Sādhaka	=	Devotee
Ṣaḍaguṇa	=	Sixlimbs of polity
Ṣadrasās	=	Six flavours or taste (sweet, sour, salin, pungent, bitter and astrain)
Śādvala	=	Pasture ground/lawns/farm
Saindhava	=	Rock salt
Śāka	=	Teak
Śakti	=	Power/sped
Saktu	=	Flour made of yava or other serials
Śakuna	=	Augur/omen
Sāla	=	Shorea robusta
Salila	=	Water
Sallaka or Sālūka	=	Roots of kamala
Sallaki	=	Boswellia serratea roxb
Śālmali	=	Bombax melabaricum
Sāma	=	Reconcilliation negotiation
Samādhi	=	Deep meditation
Sāmanta	=	Feudataries
Sambara	=	Deer
Śami	=	Mimosa suma; prosppisspicigera
Samskāras	=	Rites performed in the life of upper 3 caste

Samsraya	=	Seeking shelter
Samvtsra	=	Year (sixty in number)
Śānti	=	To Propriate or appease
Sandhi	=	Peace/treaty
Sandhivigraha	=	Peace or war
Sarala	=	Pinus deodara
Sāramēya	=	Dog
Śaraṇāgata	=	One who asks for refuge
Sāraṅga	=	Deer
Sarasapa	=	Mustard
Sastra	=	Weapon
Sāśtra	=	Scienc/text/Faculty
Sasya	=	Green/crop/fields
Satakarmas	=	Six cruel acts
Satāvari	=	Aspergues recemoras
Śaurya	=	Heroism
Śayanam	=	Bed
Sēchena	=	Bucket/Bathing/pouring
Sēna	=	Army
Sephālika	=	Nyctanthesarbortistis
Siddhi	=	Achievement
Sighṛu	=	Moringaptrygo sperma
Sikshā	=	Training
Sīlāchāra	=	Disciplined or good conduct
Singiveram	=	Xingiber officinale
Śirisa	=	Mimosa sirssa
Smṛiti	=	Recollection/Dharma sastras
Sôka	=	Sorrow
Sôṇṭhi	=	Dried ginger
Śradha	=	Devotion/rites for dead
Śrīkhanḍa	=	A type of sandal
Śṛingāra	=	Erotic sentiment/lone
Sṛingata	=	Tarpabispinora Roab
Sriparṇi	=	Teak

Srôtriya	=	Traditional/Well learned one
Sthariya	=	Firmness/fortitude
Sūdaka	=	Cook
Sugandhijam	=	A variety of rice
Sugundhika	=	Sandal
Sukha	=	Comfort
Surā	=	Alchol made of paste of śali rice
Surabīja	=	Lotus seeds
Sūraṇam	=	Kanda
Surasa	=	Ocinum Sanctum linn
Sūta	=	Charioteer
Swarga	=	Heaven
Syāmaka	=	Belimichloaforumartne
Śyēna	=	Hawk
Tagara	=	Bignonia chelonoides/valerjana wallichii
Takkôla	=	Tilaka
Takram	=	Buttermilk
Tāla	=	Borrossus flabelliformis
Tamāla	=	Cinnamomus tamala
Tāmbūla	=	Betel leave
Tāmrachūḍa	=	Cock fight
Til	=	Sesamum
Tapas	=	Penance
Tilaka	=	Wendlamdiexerta
Tinḍuka	=	Diospyrostomentosa
Tithi	=	Day of a fortnight (15 in number)
Tirtha	=	Sacred water/piligrimage
Tikta	=	Bitter taste
Tittira	=	Parthidgebird
Tôraṇa	=	Gate-way
Trapuṣam	=	Cucumissativus
Tūrya	=	Sound of drum
Tunḍi (ka)	=	Diospyrospaniculta

Tulasi	=	Ocimum sanctum
Tunjuka	=	Diospyrosgletienosy
Tyāga	=	Readiness to sacrifice
Uodārya	=	Megnanimity
Uḍumbara	=	Ficus glomerata
Upaśruti	=	Listen to the words indicating future/omens
Upabhôga	=	Minor enjoyment
Upavana	=	Garden/groove
Usīnara	=	Cascus
Uṣīra	=	Andropogon laniger, a citraum/ Vetineriazizanioides
Utsāḥa	=	Enthusiasm/power/energy
Utpala	=	Nymphaes stettla
Vāc	=	Acoruscalamus
Vāchaka	=	One who tells the meaning
Vādi	=	Logician
Vaggēyakāra	=	Composer of songs
Vāgina	=	Horse
Vāgmi	=	One Who talks with discretion/eleoquent
Vaibhava	=	Richness
Vaidagdhyam	=	Skillfulness/experienced
Vaiśārdhya	=	Proficiency
Vaiśya	=	Merchant
Vaitāḷika	=	One who evokes the king early in the morning
Vakula	=	Mimusops elengi
Vālukā	=	Sand
Vandi	=	One who praises king with epithets
Vaṅga	=	Tin metal
Vanjuḷa	=	Calamus rotang
Vāpi	=	Tank

Vara	=	Bride groom
Vāra	=	Day of the week (7 in number)
Vara	=	Lady
Varāṭaka	=	Cowry/small shell
Vartūkam/Vartika	=	Solanum melongana
Vastra	=	Dress
Vaṭa	=	Banyan
Vēlukanda	=	A variety of root
Vibhāva	=	Determinents
Viḍaṅga	=	Embelia ribes
Vidhi	=	Method/rule/procedure
Vigraha	=	War/break
Vilēpana	=	Cosmetic cream or paste
Vimśati	=	Twenty-five
Vinaya	=	Humility/modesty
Vinôda	=	Entertainment/diversion
Vīra	=	Heroic
Vīraṇa	=	Andropopagn mincatum
arjana	=	Discarding/ending
Vismaya	=	Astonishment
Viṭa	=	One who goes to prostitute
Veśyā	=	Prostitute
Vrata	=	Vow
Vṛīhi	=	Paddy, a variety
Vyakaraṇa	=	Grammar
Vyaṇjṇa	=	Cooked vegetables
Vyavahāra	=	Judicial procedure
Vyūhas	=	Battle array
Yāna	=	Vehical/expedition/journey
Yaśa	=	Fame
Yava	=	Barley
Yavāgu	=	Gruel
Yavanāla	=	Type of pulse

Yasṭhimadhu	=	Glycrrhiza glabra
Yaṣṭi	=	Stick or Rod
Yôṣita	=	Woman
Yôdhā	=	Hero/warrior
Yudhā	=	Battle

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